

DRAWMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

Vol. XXIX, No. 7

APRIL, 1958

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The King of Kings — copyright proprietor Cinema Corporation of America, Wayne, New Jersey

The Last Supper from Cecil B. DeMille's awe inspiring motion picture, The King of Kings. APR 2

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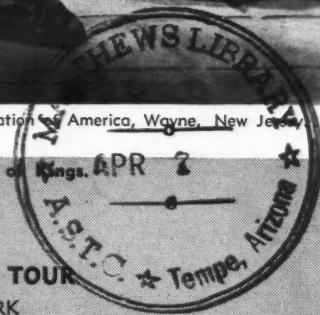
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WHAT IS YOUR GOAL IN HIGH SCHOOL THEATER?

by BARBARA M. SHIELDS



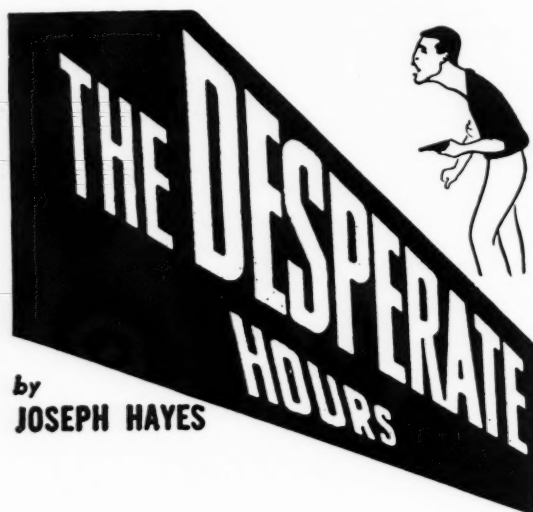
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route the competition but they merely brought forth an artificial Terry.

Dad's efforts to join the country club and to get a contract from Mr. Wright didn't have a chance with the antics of his young fry popping up to bother at every crucial moment. And with Harriet, the maid, digging into the family budget and Terry wrecking everything that offered transportation how could Dad survive financially? To add to this chaos Terry's high school friends arrived en masse for a visit and pitched tents on the Jordan's lawn, immediately creating delirium. Along with the delirium is the contagion of laughter which spreads until it reaches fever heat.

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As I See It . . .

FACULTY COOPERATION AT ITS BEST

ONE OF THE finest performances that I have ever seen in high school theater was the presentation of *The King and I* at Murrah High School, Troupe 541, Jackson, Mississippi, under the general direction of Emmy Lou Patton. The costumes from Eaves, New York City, were beautiful, the scenery was superb, the music, both orchestra, choruses, and solos were well rendered. The acting, blocking, lighting, and overall direction were nearly professional in every detail. Although my presence in Jackson was to attend our first Mississippi state conference, the 700 mile drive from Cincinnati through southern sunshine, a thunderstorm, then a snow storm followed by unseasonably cold weather in Jackson was worth it just to see this performance.

More important, however, to me was to learn of the all school project in the preparation for this show. From what I was told by the principal of the school the whole school was involved in this project since last August. He also stressed the fact that this project was planned, rehearsed, and finally presented with little or no disturbance to the school in its regular daily chores. Here then is a demonstration of a school in action in a major theater project; here is both student and faculty cooperation at its best. Probably the best results are measured by the number of people who came to see the show. Originally scheduled for three nights, a fourth performance had to be added because of, shall we say, "a command performance."

William McCleery, director of plays at Berea, Ohio, High School, writes about his school's production of *The King and I*: "It seems that once people realized that we really meant business, they all wanted to help. Involved were such departments as home economics, art, physical education, industrial arts, journalism, music and speech.



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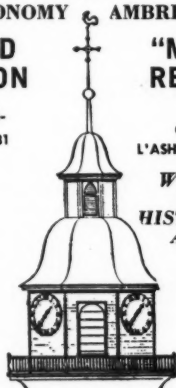
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firm conviction that high school students are too young for professional summer theaters and stock companies, that attendance at summer schools with professional adult Equity members is not for them.

I thus call your attention to all the school advertisements which appear in this issue and in all the other issues of DRAMATICS for this current school year for detailed information of courses offered and opportunities for active participation. These schools are recommended by the National Thespian Society; otherwise their advertisements would not have been accepted for publication. Nor are these schools the only schools that offer superior summer theater. There are others with which we are acquainted and still others, I am sure, with which we are not aware of their fine work.

To all student Thespians and especially to our Thespians' parents we conclude with this suggestion: investigate the school thoroughly, especially those not listed as accredited schools and camps, before you make any down payments. Be sure that courses are taught by qualified and accredited teachers, that high school students do participate in the summer theater program, that you are not spending money for which your boy and girl receives little in return.

YEAR 'ROUND THESPIANS

OLD ECONOMY, Ambridge, Pennsylvania, is the site of an unique experiment in theater. Old Economy is the final home of the famous Harmony Society, the largest single German migration to the United States. The village was established by the members of the society in 1824. In 1916 it became the property of the Pennsylvania Historical and Museum Commission and has been preserved as a historic shrine since that time. For years this historic spot has been neglected, but the original charm is still apparent. During the winter of 1956 the curator of Old Economy, Lawrence Thurman, Gladys L'Ashley Hoover of the Aliquippa Schools, and John C. Barner, sponsor of troupe 1032 of the National Thespian Society, decided that something should be done to revive interest in the quaint village.

Hoover wrote a play, *Man's Reach*, which tells the dramatic story of these hardy immigrants to America. With Mr. Thurman and Mr. Barner plans were laid to produce this play in the very garden where most of the exciting events took place. The summer of 1956 was the first production, which played two nights a week for a ten week season. The success of the first season caused the play to be presented three nights a week in 1957. Because of the response, the coming season of 1958 will see *Man's Reach* being presented five nights weekly

(Continued on next page)



The Junior Playmakers of the University of North Carolina High School Summer Session in a scene from *The Insect Comedy*.

for the next ten week season, beginning June 26.

From the very beginning the cast of the drama has been composed of great numbers of members of Troupe 1032 of Ambridge, Pennsylvania. The director of the drama, Stephen Gref, now a graduate student at the School of Drama of Yale University, was one of the founding members of Troupe 1032. Each year graduate Thespians and student Thespians have spent an enjoyable summer producing this drama. The trial years have been the result of a labor of love for all drama minded people in the area.

The Harmonie Associates, Inc., the non-profit, educational corporation producing this drama, has decided to widen the scope of

participation. Therefore this summer it is establishing a *Summer Theater Workshop* in conjunction with the main drama. Frankly, this is an experiment which, if successful, will provide year after year an opportunity for young people to participate in an established drama and still have time to prepare themselves for a continuing life of theater.

What is being done in Ambridge could be followed in many other communities so that Thespians can be active while school is not in session. The Harmonie Associates hopes that mature, serious minded Thespians will avail themselves of this unusual opportunity to participate both in *Man's Reach* and the workshop from all over the country.

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VOICE OF AMERICA

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THEY ALSO SERVE

By Harold G. Sliker Patriotic Verse Drama

Here is a theme that is a *must* for every school. "All history isn't in the books; it's too big for books . . . Bravery cannot be measured by stars on a man's shoulders, by the sound of his name, or the color of his skin." Playing time: about 35 minutes.

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ALL IN THE FAMILY

By Theodore Hatlen 3-Act Family Comedy

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ROOM FOR THE GROOM

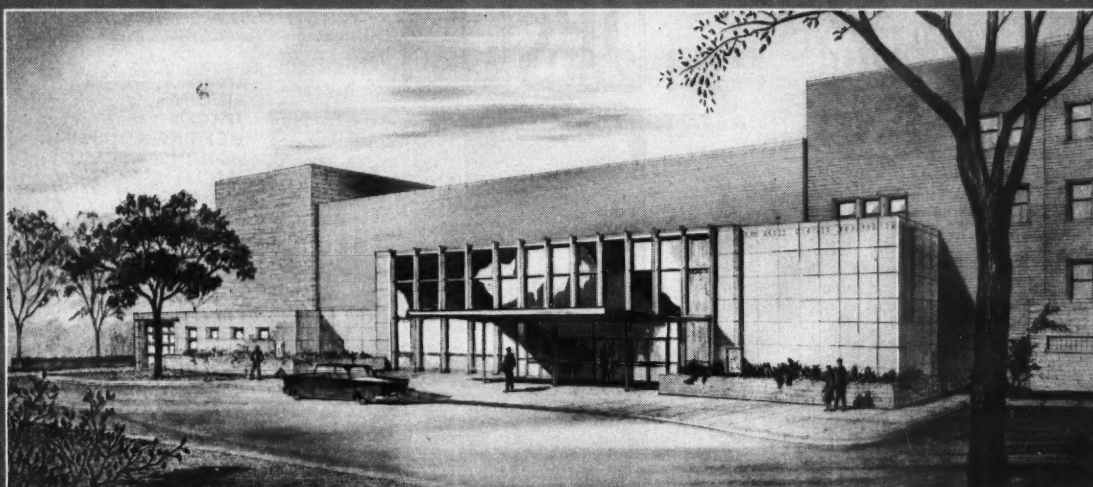
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In this Issue

WITH OUR Seventh National Dramatic Arts Conference scheduled at Purdue University, Lafayette, Indiana, the week of June 16, Dr. Ross D. Smith, Director of Theater, authors the very informative article of the Purdue University Theater. We meet not only Dr. Smith, but all the members of his staff. The photographs also will give you some idea of the excellent facilities available on the Purdue campus for our delegation. Dr. Smith, who is co-chairman of the conference, is our official host.

AS ONE approaches the Easter season he is probably more aware of his faith than at any other time of the year. Thus Alfred K. Allan's article and our cover picture about the world's favorite religious film, *The King of Kings*, are both timely and effective. As our society is an organization of youth, it is only right that our secondary school theater should stress our faiths if for no other reason to counteract the criticisms that theater today is pagan, offensive to good taste, and immoral.

"BEWARE OF any director who says he likes the job because it is fun to play all the parts!" For further explanation of this startling sentence, read Barbara M. Shield's article, *What Is Your Goal in High School Theater?* Mrs. Shields states very definitely that secondary school theater is no place for the frustrated professional actor, turned director, because he failed to make the grade in the commercial theater. Mrs. Shields is our regional director for southern California and sponsor of troupe 1484, North Hollywood Sr. High School.

MORT CLARK, Director of Alfred, N. Y., State Technical Drama Department, has written a short article about his drama club's European tour this past summer under the sponsorship of the Department of Defense. This school will present *MacBeth* under Mr. Clark's direction at our forthcoming national conference at Purdue University on Thursday evening, June 19, of the conference week.

OUR SERIES editors continue with their respective subjects on oral interpretation, costumes worn by royalty, and a history of the American musical theater. Our department editors carry on with the plays of the month, children's theater, and brief views of the latest releases. Our features of course include the schedule of regional conferences, the Broadway line-up and the coming your way movies. And our Thespians continue chattering away.

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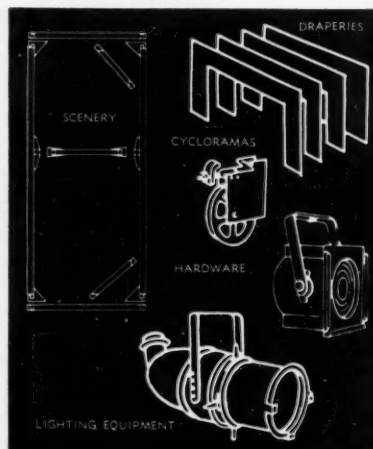
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1958 — REGIONAL CONFERENCES — 1958

- ARKANSAS** Arkansas State College, Jonesboro, Marie Thost
Pierce, Regional Director and Sponsor, Troupe 301,
Marked Tree High School, April 19.
- GEORGIA** Avondale High School, Avondale Estates, Hubert
A. Jernigan, Regional Director and Sponsor, Troupe
1128, April 12.
- IDAHO** Bonneville High School, Idaho Falls, Monna Caudle,
Sponsor, Troupe 794, and Glen Foster, Sponsor,
Troupe 480, Idaho Falls Sr. High School, Co-
Chairmen, May 3.
- ILLINOIS** Thornton Fractional Twp. (South) High School,
Lansing, Robert J. Phillips, Sponsor, Troupe 18,
Program Chairman; Marion Stuart, Sponsor, Troupe
106, Champaign, and Rachel Whitfield, Sponsor,
Troupe 233, Glenbard High School, Glen Ellyn,
Regional Directors, May 3.
- NEW YORK** State University of New York Agricultural and
Technical Institute at Alfred, Robert Timerson,
Regional Director and Sponsor, Troupe 1286, Tru-
mansburg Central High School, April 29-May 4.
- OHIO** Zanesville High School, Mrs. Arthur Bonifant,
(Southeast) Sponsor, Troupe 563, Program Chairman; Florence
E. Hill, Regional Director and Sponsor, Troupe 66,
Lehman High School, Canton, October 4.
- OHIO** New Woodward High School, Cincinnati, Ronald
(Southwest) Aug, Sponsor, Troupe 437, Program Chairman;
Florence E. Hill, Regional Director and Sponsor,
Troupe 66, Lehman High School, Canton, Octo-
ber 11.
- OKLAHOMA** Central High School, Tulsa, Iona Ballew Freeman,
Sponsor, Troupe 817, Program Chairman; May-
belle Conger, Regional Director and Sponsor,
Troupe 822, Central High School, Oklahoma City.
- PENNSYLVANIA** Elizabeth-Forward High School, Elizabeth, Jean E.
(West) Donahey, Regional Director and Sponsor, Troupe
187, and Dorothy Kogelman, Sponsor, Troupe
1391, Co-Chairmen, April 19.
- WISCONSIN** Central High School, West Allis, Constance Case,
Regional Director and Sponsor, Troupe 838, May,
1958.

THE WORLD'S FAVORITE

RELIGIOUS FILM

By ALFRED K. ALLAN

IT HAS been seen by more people than any other motion picture ever produced. Its world-wide audience has been roughly estimated at over 800 million people. Each year, during Holy Week, it is screened in some one hundred motion picture theaters in the United States. One theater in Philadelphia has shown it faithfully at Easter time for the past twenty-five years. Another theater in Los Angeles also shows it each year at Easter, and when they missed a year recently, their customers complained bitterly. On Easter Sunday, April 21, 1957, some seventeen television stations, stretching from coast to coast, presented it to a probable million viewers.

What film holds this unsurpassed attendance record? It is a motion picture made way back in 1927, before the coming of the talkies, by the venerable pioneer of motion pictures, Cecil B. DeMille. It is a reverent and exalting re-telling of incidents in the life of Christ and it is called *The King of Kings*.

When DeMille first conceived the idea of capturing on celluloid the ministry, death, and resurrection of Christ, he knew that he had undertaken a formidable task. To tell "the greatest story ever told" required great sensitivity and religious awareness.

As DeMille said in an article in the June, 1927 issue of *Theatre* magazine, "It was with the utmost humility that I approached this subject, and it was with the deepest reverence that the work of visualizing it was done."

Business rivalries were completely forgotten. Every studio in California cooperated with DeMille in what they considered "a community of interest." The studios gave generously of their resources, players, designers, scenic artists, and physical materials of all kinds.

The film would focus on the last year and a half of Christ's life. To tell this blessed story, DeMille would have erected twenty great sets to carry forth the action from the shimmering cities along the shores of Galilee, into Judea and climaxed in Jerusalem. He would fortify his staff with historians, artists and skilled workers in half a hundred trades. There would be months of exacting and exhausting research. Thorns were imported from the Holy Land for the Crucifixion scene. Every setting, every costume, every technical detail would be authentic. To portray Christ, DeMille chose the noted actor, H. B. Warner.

It was a comfortably warm August morning in 1926. Representatives of thirty religious sects and beliefs were gathered at the studio to open the first

day of shooting on *The King of Kings*. The assembled men of God bowed their heads in prayerful blessing for the success of this most important of all motion pictures.

This religious atmosphere was maintained throughout the filming. Every morning, just before the day's shooting began, the cast and crew joined in singing, "Onward, Christian Soldiers." During their spare moments off the set the players would often be reading the Bible, sometimes in little study groups of three or four, other times in solitary meditation.

One especially emotional moment occurred while filming the scene of Jesus teaching the Lord's Prayer to a cluster of people crowded about him on the temple steps. As Warner, portraying Christ, completed the words of the Prayer, everyone on the set was completely silent for a few seconds. Then the orchestra in the studio began softly to play the Doxology. One of the players standing on the temple steps was so moved by the scene that he started to sing the words. Other voices from the crowd joined him and soon everyone, some thousand people, were singing together in a fervent religious chorus.

The film then follows the Man of Nazareth through the raising of Lazarus, the Last Supper, and the betrayal by Judas.

DeMille consulted old still engravings to reconstruct, in exact replica, the Garden of Gethsemane where Christ was



Photo credit for *The King of Kings* — copyright proprietor Cinema Corporation of America, Wayne, New Jersey.

Mr. Warner's dressing room was set apart from the other performers. He came to work each day with a veil covering his face, and his meals were served to him alone.

For the text of the film DeMille drew on the Four Gospels. The titles that were flashed on the screen of Christ speaking, as well as most of the other titles, were, with few exceptions, exactly as they are recorded in the Bible.

The film opens on a lavish banquet, amidst pagan revelries, in the home of Mary Magdalene. Then the scene blurs and clears up slowly as we first see Christ through the eyes of a blind girl whose sight He has miraculously restored. With these two key scenes, DeMille graphically portrayed the coming of Christ in an age of pagan pleasures.

arrested while at prayer. DeMille maintained this authenticity through the trial and the walk to Calvary, along the winding Via Dolorosa — the crowded city quarters of Jerusalem, the slanting alley ways, the overhead niches and balconies, the roaring, taunting crowds lining the Way of Sorrows from the Palace of Herod to the execution ground.

In the scene at Calvary, considered one of the greatest scenes ever filmed, we see the agonizing ascent of Christ to the summit while thousands of onlookers are perched about on the rocks and crannies to view the Crucifixion. As death nears for Christ, lightning and thunder lashes at the crowd. The ground is suddenly shaken by terrifying convulsions, splitting the earth open into

(Continued on page 31)

PURDUE UNIVERSITY THEATER

By ROSS D. SMITH

THE PURDUE University Theater, which is known as Purdue Playshop, is currently finishing its thirty-first season. Although plays have been given on the campus as far back as 1920, the formal organization of the dramatics activity was made in 1927. Since that time Purdue Playshop has presented yearly bills of plays from both the classic and contemporary drama literature.

The organization has grown from a few students and a two-man staff into a group which now has six permanent

staff members and five graduate assistants in theater. Every year from 300 to 450 students participate actively in acting, stagecraft, directing, and playwriting. Although Purdue Playshop is an extra-curricular activity, devoted to the presentation of plays on the campus, the drama work at Purdue is integrated with classes in drama under the Department of Speech. Here undergraduate students may work toward a Bachelor's Degree in Speech and Theater. The graduate student may earn his Master's Degree in Theater. These courses of study prepare

I should like to send my warmest regards to the council and delegates of the National Thespian Society who will be attending the Seventh Dramatic Arts Conference on the Purdue University campus. We consider it an honor and a privilege to welcome you to our University for the first time. It is a great occasion when the young men and women and their advisors gather to share and demonstrate their enthusiasm for the drama.

You may be assured that the resources of the University and its facilities will be offered in full to assure you a happy and meaningful conference. Our new theater facilities will be "christened," so to speak, by the National Thespian Society. We can think of no other group we would rather have do the job.

Welcome to Purdue.

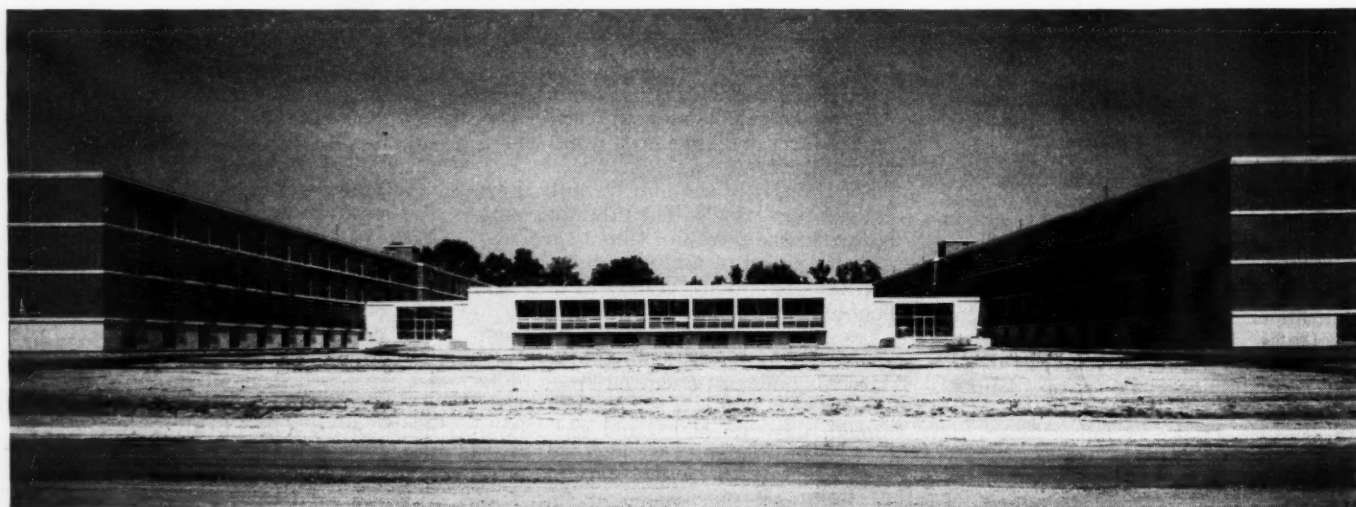
Ross D. Smith

the student for careers in teaching at the secondary level, college teaching, or for any of the various professional fields of drama, radio, and television. Complete classes are offered in introduction to the theater, acting, stagecraft, playwriting, oral interpretation, phonetics, history of the theater, costume and makeup, and advanced design.

One of the factors which makes Purdue Playshop a vital producing organization is the role which undergraduate students take in its administration. Each year a managing board of students is selected to oversee the operation of the theater. On this board are a chairman and secretary who are elected by the working membership of Purdue Playshop. These must be students who have had wide experience in the University Theater and who have the esteem and confidence of both the students and the staff. The chairman is the liaison officer between the staff and the students and the organization's representative in all campus affairs. The secretary is responsible for clear communications within the group. The other five members of the managing board are appointed in a joint meeting of the retiring managing board and the staff. The personnel chairman is in charge of all records and is responsible for all contacts relating to tryouts,



DINING ROOM — MEN'S RESIDENCE HALL



MEN'S RESIDENCE HALL



DR. ROSS D. SMITH
Director of Theater, Purdue University.

those who have completed two-hundred hours of work on four shows. Players functions as a social organization with its own officers, and sponsors all cast-crew parties as well as promoting an interest in drama on the campus. Those who distinguish themselves by consistent participation and high caliber work are eligible for membership in Theta Alpha Phi, a national dramatics honorary. This fraternity selects its members by secret ballot from the top junior and senior students. Their aim is the furthering of high-level standards of dramatic presentation and participation.

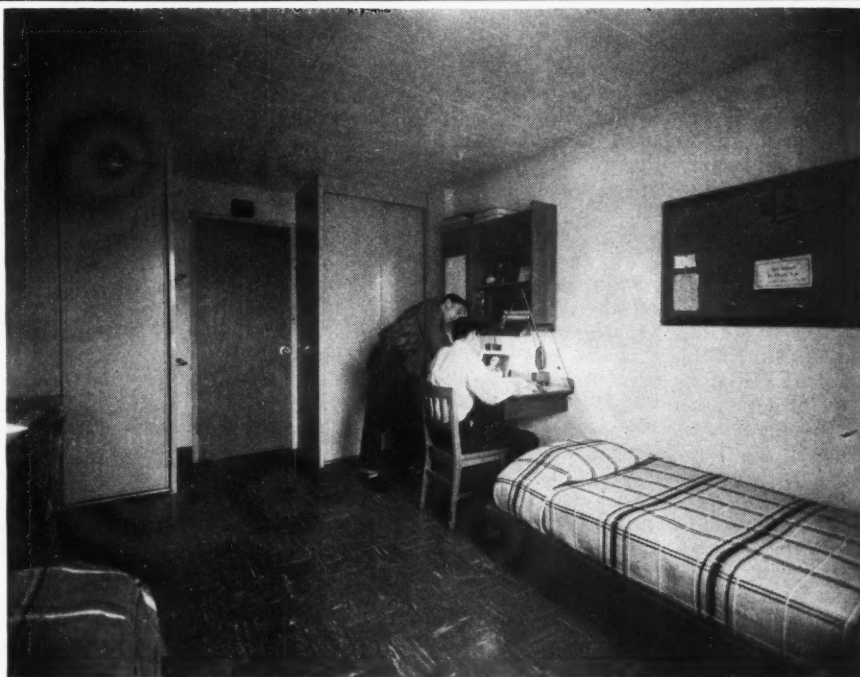
The production schedule of Purdue Playshop includes four major productions (which will be enlarged to six next year in the new facilities) and ten experimental productions. All of these are full length plays. The four major

plays are given for three performances: Thursday, Friday and Saturday evenings to a total audience of between 2600 and 3600 people. The major productions are directed and designed by the staff, while the acting and stage production is done entirely by students. Any student in the entire university is welcome and is encouraged to participate as an actor or technician. In as much as Purdue is a state university for engineering, home economics, agriculture, and liberal science, the participating students come from all courses of study. It is not unusual to have an electrical engineering student working the light board; a man from agriculture as carpentry crewhead; or a girl from home economics playing a lead in the production. Castings are determined wholly on merit and capa-

(Continued on page 29)

crew calls, and other production committees. The stage manager sits with the technical director on all crewhead choices, is responsible for the student activity in the scene shop, and is required to stage manage two major productions each year. The publicity chairman is responsible for the design and execution of posters, newspaper, radio, and television releases. The Experimental Theater chairman oversees the production of the ten plays that make up the Experimental Theater season. The business manager writes all checks and keeps accounts of all expenditures and receipts for the theater, and is responsible to the auditor of student activities for his accounting. Each of these managing board members has a subchairman to help him administer his area.

Recognition of outstanding contributions by the students comes through two honorary organizations. The first of these is Purdue Players, a local dramatics honorary which is open to membership for



A STUDENT ROOM IN MEN'S RESIDENCE HALL



RECEPTION LOUNGE — MEN'S RESIDENCE HALL

WHAT IS YOUR GOAL IN HIGH SCHOOL THEATER?

By BARBARA M. SHIELDS

*To coach or to direct, that seems to be the question,
Whether it is nobler in the mind to suffer the slings and arrows of outrageous students (and all the other vicissitudes of teaching high school drama)
Or to take arms against the sea of troubles of the professional theater —
The undiscovered country of success from which too many travelers return to "fall back upon" teaching some form of theater in a high school —*

MR. SHAKESPEARE will forgive my use of some of his immortal words, I am sure, since it is in the cause of Good Theater. My purpose is to "take arms against" a rather dangerous philosophy that I find among many theater students today. They attend the drama departments of some of our better universities and colleges to become more proficient in the art of the drama and at the same time to be showcased for any agents or talent scouts who can be persuaded to attend the productions. In the Los Angeles area where I am privileged to teach, the representatives of TV and motion picture studios and talent agencies do not need much persuading. They automatically "cover" all the major productions of the several universities in our midst as well as the Pasadena Playhouse. In addition, most of the high school drama teachers can secure such coverage if one or more students in a cast seems to possess unusual talent. As Dr. Herbert M. Stahl of the Drama Department of the University

of Southern California recently said, "The educational theater is rapidly succeeding the old stock companies of yesterday as the training ground of the young professional actor."

This situation is well and good because an actor must have some place to practice and perfect his craft; and if he has that "spark" which seems to reach out over the footlights, he will be discovered in due time. However, there are hundreds of students with footlight or camera hunger who are competent performers but face things "realistically" and realize that they are not quite "star material" nor do they love the art itself sufficiently to face the insecurities of the professional world for the sake of secondary or character roles. (The fact that some of our greatest professionals work in this category escapes them.)

Such a student then wants to participate in theater in some way but must needs have security in addition. "Ah," he says to himself, "one can always teach!" He leaves the university with a secondary school credential in addition to his A. B. degree tucked under his arm and after making one last unsuccessful round of the theatrical or motion picture offices decides to accept an English teaching position with a drama class or two to make it bearable. So one more actor-at-heart seeks to relieve his personal frustration by going all out to produce plays which impress the community and to win drama festivals and contests which impress the students and faculty of his school.

Now, there is nothing at all wrong with trying to impress the community with high school shows which are as professional as possible. It is common knowledge that a successful production sells drama to parents and students far better than any amount of talking about or teaching of the subject. In addition, the prestige value of a few trophies is of inestimable value to gain respect for the quality of the drama department, particularly when various athletic teams have come romping home with their trophies that semester. However, the problem I am posing is: what is the drama teacher selling, himself or his subject? If he is truly interested in selling his subject to young people, he will, if competent, automatically sell himself and will have a strenuous but very happy life. If he is secretly trying to gain a personal reputation with which to capture the eye of professional people in the hope of still selling himself at a later date, he is not only deluding himself, but he is not going to be a very healthy influence for his students—even though they think he is the greatest actor with whom they have come in contact; and he probably is, since they will have ample opportunity to watch him perform while he is directing them, and not many students get to watch professionals that closely.

My purpose in mounting this soap box is not so much to question the motives of those teachers who have resigned themselves to an academic atmosphere because of the lack of sufficient talent and/or drive to succeed in the professional theater, but rather to attempt to show the young theater student that the teaching of high school drama can be a wonderful goal in itself, particularly for those who are director minded. Unlike the actor-minded teacher who *coaches* his students into exact reproductions of his every intonation, gesture and bit of timing to the end that each characterization is simply a carbon copy of the teacher-actor's creation, the director-minded teacher seeks to provide an acting framework which best utilizes the students' talents to express creatively the directors overall concept of the playwright's work. Beware of any director who says he likes the job because it is such fun to play all the parts!

Yet how much opportunity is there for the high school drama enthusiast to discover the many pleasures and satisfactions to be gained from being the first in the line of creative artists who produce the dramatist's ideas for the audience? Most beginning students in drama have only a vague idea of what a director who knows his business really does — and in the past, many English teachers turned "drama-coach" by principals who assumed that to know English was perforce to know drama really did not know much about the job either. It is to their undying credit that many of them with

(Continued on page 28)



Arsenic and Old Lace, Troupe 1484, North Hollywood, California, High School,
Barbara Shields, Sponsor.

LET'S GIVE A READING RECITAL

By LESLIE IRENE COGER

IN THIS series of articles we have learned how to read poetry and prose, narrative, lyric, and dramatic material. Now let us put them all together and give a reading program. Artists have been doing this since the beginning of recorded history, and such programs are having a renewed popularity in our time. Hal Holbrook tours the country reading from the works of Mark Twain; Emilyn Williams takes his material from Dickens; Charles Laughton ranges from the Bible to Ogden Nash in his selections; Cornelia Otis Skinner, Dorothy Sands, Ruth Draper, Eva Le Gallienne, and Judith Anderson are others who give an evening's entertainment reading aloud from various literary works.

Although a reading program, or recital, can be taken from the works of one author or of many, and may be all poetry

For our purpose here, let us decide on a varied program from the writings of many authors in prose and poetry, both humorous and serious in nature. The first step is to select the material. Choose writing you like: writing that will interest your audience and be within your ability to interpret. Do not waste your own or the audience's time with cheap material. You would not select flimsy cheese cloth to make a dress for the occasion of your reading; be as selective in gathering your literature. Check the material for the earmarks of good literature. Does it have significance? Does it deal with subject matter or universal interest? Does it give new insight into man and nature? An old subject treated in a fresh manner is not trite. Material is of worth if it gives us understanding of a human being, of a race of

the writing? Is the wording apt and vivid? Does the author suggest more meaning than is found on the surface? If your answers to these questions are in the affirmative, your material should prove rewarding for both you and your audience.

Having chosen six to eight selections that would read for approximately an hour, you next arrange them in the order calculated to gain the best response from the audience. As a rule an interesting narrative or a charming, whimsical selection makes a good opening. The audience must have a warming up period before you can expect them to laugh heartily or to be greatly moved. Use material of varying moods for changing from the extremely humorous to the extremely serious. A group of poems can be used advantageously to take the audience from one mood to another. The last number should be chosen with care since it is likely to remain in the minds of the audience longest.

Now comes the responsibility of linking these varied selections into a unified



A Midsummer Night's Dream, Troupe 415, Brooklyn Park High School, Baltimore, Md., Glenn L. Fickel, Sponsor.

or all prose or mixed, it needs to have both variety and unity. If your program is to be made up solely from the works of one author, choose passages that show the author's diversity as a writer. You can follow the variety of themes with which the author dealt, or you can illustrate the varied forms of literature he wrote. The major themes that should be treated to give a fair picture of the work of Countee Cullen would include racial discrimination, pride in racial heritage, religion, love, beauty, and death. As an example of variety in form, in reading from the works of Edna St. Vincent Millay, you could read from her poetry, and in addition you could read one of the humorous conversations from her book, *Distressing Dialogues*, as well as a cutting from one of her plays, such as *Aria da Capo* or *The Princess Marries the Page*.

people, of man's relationship to his God, or if it pushes out our intellectual horizons. Lew Sarett said that literature is good if it gives words for the longings, cries, joys, and aspirations of inarticulate people. Edwin Arlington Robinson's poem, *Richard Cory*, gives us insight into a fellow man. Edgar Lee Masters lets us understand and know many of the townspeople through his epitaphs in *Spoon River Anthology*. The poetry of Countee Cullen gives us a glimpse of the anguish and aspirations of the negro race. Francis Thompson's *Hound of Heaven* tells us one man's effort to escape God.

Not only will you scrutinize the significance and freshness of the content of the material, but you will also note its form. Is it written simply and with variety? Has the author written from strong convictions, thus giving power to

program. One student selected Stephen Leacock's comic essay, *At the Photographers*, the balcony scene from Shakespeare's *Romeo and Juliet*, Dorothy Parker's monologue, *The One on My Right*, a scene from *Life with Father* by Lindsay and Crouse, the humorous poem, *Larrie O'Dee*, by William W. Fink, the lyric verse, *Hollyhocks*, by Lew Sarett, and John V. A. Weaver's poem, *Moonlight*. She liked all these numbers and thought they would be enjoyed by the audience. They were varied in form and content. How could they be made into a unified whole, since they did not follow a central thought? She solved her problem by using moonlight as her theme. Starting with the first two and the last lines of *Moonlight* she tied in each selection with the effect moonlight can have upon mankind and nature. The comments needed

(Continued on page 27)

INHERIT THE WIND

THE LARK

THE TEAHOUSE OF THE AUGUST MOON

THE STARING MATCH

YOUR EVERY WISH

THAT'S MY COUSIN

BY HEX

A YOUNG LADY OF PROPERTY

THE DANCERS

TIME OUT FOR GINGER

THE CURIOUS SAVAGE

MONEY MAD

MY SISTER EILEEN

GRAMERCY GHOST

I REMEMBER MAMA

JENNY KISSED ME

WHAT A LIFE

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*Senior Class Play East Bakersfield High School, Bakersfield, California
Eugene Tedd, Director; Morton Miller, Stage Director*

THE STORY: Antonia, a young village woman, is worried about her uncle, whose mind has been turned by reading too much about chivalry, and who now imagines that he is actually a knight himself by the name of Don Quixote de la Mancha. Tearfully, Antonia confides to her housekeeper that her uncle has just announced he is going out into the world for the sake of his imaginary lady, Dulcinea de Toboso, to right wrongs and particularly to have it out with his arch enemy—purely imaginary—the Knight of the White Moon. The housekeeper calls in Dr. Carrasco, the village scholar, and Master Nicolas, the barber, for advice. Dr. Carrasco comes up with a plan but insists that for awhile Antonia should not try to restrain her uncle from wandering. And so with his good horse, Rocinante (the horse is played by two men), and his faithful squire, Sancho Panza, Don Quixote—all decked out in absurd trappings—leaves the village to seek adventure. It is not long in coming. He mistakes an innocent shepherd for an evil wizard, and a barber's basin for a resplendent helmet. He encounters a country girl whom he imagines to be his lady love, Dulcinea del Toboso. He routs a flock of sheep (offstage) thinking they are an army of enemies. He knocks himself out attacking a windmill which he mistakes for a giant, and loses his horse in the attempt. After other wonderful adventures, he meets his great enemy, the Knight of the White Moon—who is really Dr. Carrasco in disguise. There is a furious combat between the two. Dr. Carrasco wins and poor Don Quixote is forced to submit to the victor's terms: to go back home and lead a peaceful life. Antonia is overjoyed to have Don Quixote return, now entirely cured of his vagaries. During the village celebration of this happy occasion, who should appear but Rocinante, Don Quixote's lost horse, followed by a little colt!

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From KATHERINE HOWARD to MARY TUDOR

By CHARLES R. TRUMBO and POLLYANN

BEFORE THE year 1540 was out Henry had divorced Anne of Cleves and had chosen Katherine Howard, niece of the Duke of Norfolk, as her successor. She had both youth and beauty.

Katherine Howard was publicly introduced to Henry's court as queen in mid-August 1540. No pomp or regal splendor distinguished her court, and there are no records that show her indulging in the purchase of costly robes or jewelry. She did not bestow gifts on her court favorites or relatives. Holbein pictures her dressed in a tight bodice, which is made very high and fits closely. It opens a little in front and fastened with a small round brouch. Her head dress is a small French hood sitting quite flat on her head, and has a narrow pleated border. Eighteen short months after her marriage Queen Katharine was thrown into prison and was beheaded in February, 1542.

Katharine Parr, Henry's sixth queen, was not only queen of England, but an English queen. She was the daughter of Sir Thomas Parr, and had a more distinguished ancestry than either Anne Boleyn or Jane Seymour. This sixth royal wedding and coronation took place in the summer of 1543.

On February 17, 1544, Queen Katharine Howard



rine granted an interview to the Spanish Duke de Nevara at Westminster Palace. She wore a kirtle of brocade, and an open robe of cloth of gold. The sleeves were lined with crimson satin and trimmed with three-piled crimson velvet. The train was more than two yards long. Around her neck she wore two crosses and a jewel of diamonds. In her head dress were also many rich and beautiful stones. Her girdle was of gold with large pendants.

An original miniature of the queen shows her wearing a round crimson velvet hood or a cap of state, edged with pearls. Over this cap she wore a jewelled band of goldsmith's work, set with rubies and pearls. This band held a long black veil that flows from the back of the head dress over her shoulders. The bodice and sleeves of her dress are made of gold brocade and fit very tight. The bodice is cut plain across the front and is edged with a row of pearls between pipes of black and crimson velvet. She wears a double row of large pearls about her throat from which hangs a ruby cross finished with one pendant pearl. Her bodice is decorated with a large ruby brooch set in filigree gold.

Holbein painted the members of the royal house of Tudor as one united family. It is stated that the picture was richly emblazoned with gold and that the costumes were "peculiarly" gorgeous and characteristic of the time. Henry's gown of scarlet and brocade was girdled to his waist with a white satin sash in which the hilt of his jewelled dagger was seen. The skirt of his gown was very short, very full, and edged with gold. It was slashed on the breast in five or six rows with puffs of white satin, fastened with gold clasps. Over this he wore a "magnificent" collar of twisted pearls with ruby medallions. A dalmatian with hanging sleeves, lined with sable and edged with pearls, was thrown over his shoulder. His hat was of black velvet, "adorned" with pearls and edged with a drooping white feather that is always characteristic of the costume of Henry VIII and his son. Henry's hose and shoes were of white satin, and he wore on his breast a large jeweled medallion that had the appearance of a watch. The prince wore a crimson velvet cap, jewelled and plumed. His hair was combed to look like a brown silk skull-cap, or a little bob-wig. He had a gold chain about his neck. The prince was dressed in a gown of dark red damask, striped with gold, pleated from his throat to his waist where it was confined by a



narrow belt. The skirt was full and came below his knees. His garment was much padded and stiffened. It had hanging sleeves, open to the shoulders, beneath which were very full sleeves of white satin, "fantastically" slashed with scarlet velvet. His hose and shoes were of scarlet. The statue-like representation of his dead mother, Jane Seymour, appeared in the pointed cloth-of-gold hood, edged with pearls in the exact manner that she wore in real life. The princesses, Mary and Elizabeth, wore the round hood of crimson velvet, edged with pearls, according to the prevailing fashion of the court of their royal step-mother, Katharine Parr.

The princesses were dressed exactly alike in kirtles or close-fitting gowns of crimson velvet with long sleeves finished at the hands with ruffles, which were slashed with puffs of white satin from the wrists to the elbows. Over these they wore flowing robes of gold brocade with hanging sleeves and sweeping trains. Their close fitting bodices were cut rather low and square across the front. The necklines were edged with pearls. Both sisters wore double rows of pearls about their throats, supporting small ruby crosses.

Henry VIII died January 28, 1547, three and one-half years after making Katharine Parr his queen. He was succeeded by his son Edward VI. Edward VI had been in ill health all his life. He died in the early summer of 1553. Mary Tudor, half-sister of Edward, then became the first queen-regnant of England and Ireland.

On August 3, 1553, Mary arrived in London to be crowned queen. She was dressed in violet velvet. A thousand gentlemen in velvet coats and richly embroidered cloaks preceded her. A guard of three thousand horsemen who

(Continued on page 26)

American Musical Comedy: 1900-1920

By DELWIN B. DUSENBURY

GEORGE ADE (1866-1944), the Hoosier humorist, who gave the American musical theater such delightful books as *The Sultan of Sulu* (1902), *The Sho-gun* (1904), *The Fair Co-ed* (1909), and *Leave It to Jane* (1917), once defined musical comedy as "disorderly conduct occasionally interrupted by talk." While this may have been characteristic of many musical productions, still at the turn of the century the American musical theater was under the orderly melodious domination of the Anglo-German operetta school of composers who offered reasonable facsimiles of the London and Viennese originals.

Sometimes the tailoring to American audiences brought amazing results. As early as 1890 a contemporary of Lehar and Strauss, Karl Milloecker, in his operetta, *Poor Jonathan* (first produced in Germany), introduced an interesting American locale. The first act took place at Rubygold's Plantation with "happy darkies picking cotton along the Battery in New York." The incongruity was remedied in Rudolph Aronson's production at the Casino by transforming the scene to West Point and altering the characters to fit West Point cadet uniforms. Still one cannot overlook the significance of a comic opera with a contemporary scene and every-day costumes. True, the West Point background permitted a lavish production number which at one performance in honor of General William T. Sherman was performed to the music of "Marching through Georgia," obviously not written by Milloecker. The Casino production with Jefferson De Angelis as the eccentric Jonathan Tripp, Lillian Russell, and the

musical direction of Gustav Kerker (1857-1923) indicated that a comic opera without an exotic background or lavish costumes could be successful.

Still most composers of the day retained with success the original foreign backgrounds as may be noted by Ludwig Engländer's *The Belle of Bohemia* (1900), starring Sam Bernard, and *The Jewel of Asia* (1903), featuring James T. Powers' comic antics; Gustav Luder's *The Prince of Pilsen* (1903); Leo Fall's *The Dollar Princess* (1909); Paul Rubens' *The Balkan Princess* (1911); and the immortal Franz Lehar's *The Merry Widow* (1907) and *The Count of Luxembourg* (1912).

The story is told of Florenz Ziegfeld that whenever a rehearsal began to lose tempo he would call to his stage manager, "Bring on the girls!" It always worked beautifully. Despite the attraction of romantic Oriental and Balkan backgrounds for many successful musicals of the period the "girls" too were extremely important. Probably the most publicized feminine attraction of the musical theater in 1900 was the beautiful sextette of girls in *Floradora*, the English musical comedy which repeated its sensational London success at New York's Casino. With music by Leslie Stuart *Floradora* took place on an island of that name in the Philippines where a wealthy American manufactured a perfume named for the island. In his employ were six American typists (or "typewriter girls") whose charms were the inspiration for the song, "Tell Me, Pretty Maiden." The beauty of the *Floradora* sextette caused one critic to write:



Joseph Cawthorne, Julia Sanderson, and Donald Brian, first brought together by Charles Frohman in *The Sunshine Girl* (1913), as they appeared in *The Girl From Utah* (1917).

It is one of the most typical things of its time, this charming number, with its pretty girls, with their long skirts and their parasols, and their top-hatted and frock-coated admirers, declaring their emotion on bended knee.

Despite its English origin *Floradora* is considered a milestone in the development of American musical comedy.

A few years earlier Gustav Kerker's *The Belle of New York* (1897) with the winsome Edna May had been imported from New York to London with sensational success. Edna May (1878-1948) was plucked from the chorus by the producer, George W. Lederer, to play Violet Grey, a Salvation Army lassie (somewhat reminiscent of Isabel Bigley's portrayal of Sarah Brown in Frank Loesser's *Guys and Dolls* (1950) a half century later.) Edna May with her Madonna-like beauty continued to adorn many musical productions, such as Kerker's *The Girl from up There* (1901), in which Dave Montgomery and Fred Stone appeared as "dancing pirates," Leslie Stuart's *The School Girl* (1904) and *The Catch of the Season* (1905) while the "Violet Grey bonnet" became as popular as the "Merry Widow hat."

George W. Lederer, Charles Frohman, Henry Savage, and other producers continued to import tuneful English productions and especially those of Ivan Caryll, who with Lionel Monckton, claimed the distinction of continuing the musical tradition of Sir Arthur Sullivan. Caryll, Belgian born, trained in Germany, and a professional success in London, became an American citizen. He gained fame in America with *The Girl from Kay's* (1903) due primarily to the low comedy of the gifted ex-Weber and Fields' comedian, Sam Bernard. But with *The Pink Lady* (1911), *Oh! Oh!*

(Continued on page 25)



The Act I Finale of *Show Boat* (1927), based on Edna Ferber's novel, with music by Jerome Kern, indicated that a serious dramatic theme could successfully serve as the basis of an American musical comedy. In the foreground may be seen Charles Winniger, as Cap'n Andy of the "Cotton Blossom," Howard Marsh, Norma Terris, Helen Morgan, and Edna May Oliver of the original Ziegfeld production.

THEATER



FOR
CHILDREN

NEW THESPIAN TROUPE REPORTS ACTIVE CHILDREN'S THEATER PROGRAM

BILLY J. Dale of Troupe 84, which was just organized in Odessa, Texas, High School this year, writes enthusiastically about the Children's Theater program in that school. The most recent production for children was *Captain Kidd's Return*. According to this reporter from Thespian Troupe 84, over 5000 children, in addition to high school and public audiences, applauded the production, which was presented by the Odessa High School Drama Department.

In the words of Thespian Billy J. Dale, "*Captain Kidd's Return*, a suspense-drama written by Lawrence and Virginia Dugan, and published by Row, Peterson, and Company, was a grand success with both adults and children of all ages. Its colorful background and constantly moving and intriguing plot especially appealed to the youngsters, while the serious drama and reality appealed to older viewers.

"Douglas Burrous, head of Odessa Speech and Drama Department and Sponsor of Troupe 84, directed the play. He has been active in Children's Theater work for two years now. The technical director was Mrs. Lee Holloway. It is the practice in our school system to alternate between director and technical director respectively, and at present Mrs. Holloway is directing *The Adventures of Huckleberry Finn*.



Our Town, Troupe 258, Ensley High School, Birmingham, Ala., Florence Pass, Sponsor.

"Preparation for *Captain Kidd's Return* involved four weeks of rehearsal with three or four sessions a week; also cast members were permitted to rehearse during speech class and study hall periods. During production week there were seven performances given, of which three were for grammar school children and two night performances for the public. The other two performances were for the student body of our high school as assembly programs. In this way our Thespian troupe has created an atmosphere of respect and good feeling between the Drama Department and the student body and faculty. The fine support of this work and the good spirit of our group can be best illustrated by an account of what happened when Asian Flu struck our cast during the week of performance. The student actor playing Captain Kidd became ill and was forced to miss the first two performances. At

the time of the third performance another lead member of the cast came down with flu, and was forced to miss the performance. These parts were ably taken by two members of the technical crew, who "went on" with book in hand, in the true spirit of the theater, that the show must go on.

"In the city of Odessa the Children's Theater is sponsored by the Parent-Teachers Association, and has been for a number of years. Since our high school is at present the only producer of Children's Theater, we try to offer at least three plays a year for both children and public. Tickets to children's performances are sold by the PTA at fifty cents apiece, and the PTA is in turn charged 500 dollars for each production by the Drama Department. In addition 300 dollars is collected at public performances, at fifty cents for children and one dollar for adults. The total net proceeds for each production run close to 800 dollars.

"On the other hand, it costs approximately 200 dollars to produce each show. Although no expense is spared in order to produce effectively, there are several ways in which expenses have been reduced. Costume costs, which would ordinarily run about 400 dollars for a play, are trimmed to around fifty dollars by asking each cast member to be responsible for his own costume. Therefore in only a few cases is there any expense for costumes, and at the end of each production actors usually contribute their costumes to the Drama Department. Most of the furniture and other props are rented from antique shops or furniture stores at a very low fee since the play indirectly supplies free advertising for the stores. Other production necessities are usually drawn from equipment and lumber collected in past performances. Plays are adequately advertised in every instance through our

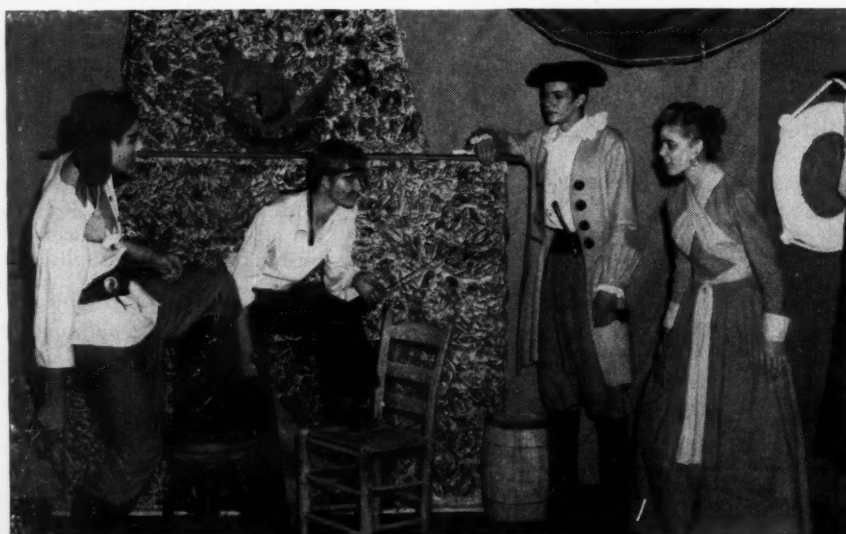


Photo by Roberts Studio

Captain Kidd's Return, Troupe 84, Odessa, Texas, High School, Doug Burrows, Sponsor.

city and school newspapers without charge, and several radio and television stations in this area have given their services.

"The profits of about 1500 dollars a year are always turned back into the Drama Department for anything that is needed in the way of lighting equipment, lumber, drama class needs, or other needs of the department. Each year the Drama Department makes some major contribution to the school stage. This year the gift will include a 700 dollar portable dimmer, 300 dollars' worth of lighting equipment, a grand drape, and a large addition to an extensive drama library, which will include books on sound effects, radio, and speech, as well as drama.

"Here almost any drama production is well attended, as we draw our audiences from a population of 80,000. In view of this fact we give very careful consideration to the selection of plays so that they will have appeal both for children and adults. Usually well-written plays based on some well-known figure in history or literature make the best all-round productions.

"Only this year has a Thespian Troupe been organized in our high school, and already it has played a great part in productions and in concerting the efforts of the drama-conscious students. However, when a play is cast, actors are not restricted to Thespian members; instead, the entire school with an enrollment of 2000 is invited to try-out for a part. In this way new membership is recruited; school interest and participation in drama is stimulated; and hidden talents are discovered. Many students not given acting parts are assigned to stage duties as well as to other production posts. This method provides an opportunity for students to gain an all-round conception of the theater and its work, and students winning a position on the technical staff receive as much recognition as cast members. This procedure emphasizes duty and responsibility as much as playing a role, and it provides stage work for drama devotees who have skills and talents to contribute, other than acting ability. In almost every production over one hundred students offer their services, and almost this entire number are used in one way or another.

"In the past, the following plays have been presented for Children's Theater: *The Sleeping Beauty of Loreland*, *The Adventures of Tom Sawyer*, *The Emperor's New Clothes*, *The Magic Apple*, *Captain Kidd's Return*, and presently *The Adventures of Huckleberry Finn*. In the future *David Crockett* and *Little Women* will be presented for Children's Theater.

"Each of our cast has enjoyed performing for children's audiences thoroughly, and they certainly believe that a production for children is the most profitable for cast members by far, as well as providing fun and entertainment for thousands of youngsters. It is profitable in

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that the type of plays children like are those that most decidedly emphasize the ultimate concept behind high school drama, which, instead of advocating primarily preparation of students for a career on stage or screen, encourages the students to participate in the high school dramatics program to help them to sound the depth of their personalities and to find their place in this complicated world of ours. For this reason we believe that Children's Theater work

should be encouraged in each high school producing group, and we of Odessa's Troupe 84 would be most enthusiastic in answering any questions, or supplying any information about our work which other troupes may desire."

CT Editor's Note: This enthusiastic report of a fine Children's Theater project by one of our newest troupes should be an inspiration and incentive to hundreds of other Thespian troupes to add this rewarding project to their production calendar.



Crewcuts and Longhairs, Troupe 772, Edison High School, San Antonio, Texas, Mrs. Adolph Leonhardt, Sponsor.



Annie Get Your Gun, Troupe 929, Laurel, Delaware, High School, Mrs. Manfold Hudson, Sponsor.

ANNIE GET YOUR GUN

Laurel, Delaware, High School

THE MOST successful play our Thespian troupe has ever presented was the straight version of the outstanding Broadway musical, *Annie Get Your Gun*. This play offers a wonderful opportunity for a production that is colorful, entertaining, and warmly human.

Since the personality of Annie Oakley dominates the play, a thrilling opportunity is provided for a girl of better than average ability. There are speaking roles for ten girls and nine boys in addition to a flexible number of extras. We used twenty-one girls and fifteen boys. This number could be reduced by doubling some of the roles or increased by using more extras.

There are five different scenes — three exterior settings, one on a section of a coach car on a train, and one on the deck of a boat. We used a basic outdoor scene and varied it by the use of set pieces and changes in the lighting. The two interior

scenes were played in front of an inner curtain.

Quite a number of cowboy and cow-girl costumes are required. We added fringe, beads, braid, and other trimming to skirts, shirts, and weskits. Combined with jeans, boots, and cowboy hats these made an effective and colorful picture.

In the shooting scenes we decided to use a sound effect offstage rather than blank ammunition in the guns. By rehearsing carefully so that the timing was co-ordinated, this worked out very well.

The principal disadvantages of this play are the difficulties involved with such a large cast and the great number of properties and costumes required. However, we think these are more than offset by the advantages of giving a large number of students a chance to participate. Judging from their reactions, it was an exciting experience that will be long remembered by the actors and the audiences.

MRS. MANFOLD HUDSON
Sponsor, Troupe 929

THE RIVALS

Arsenal Technical H. S., Indianapolis, Indiana

THE RIVALS by Richard Brinsley Sheridan is the best of all the English classic plays for high school productions, provided it is cut to no more than two hours' playing time. No actor should be given the original script, for many wonderfully funny scenes and speeches must be cut to make the play acceptable in length for amateur production. With proper cutting, each scene is a gem of dramatic irony, slapstick comedy, and romantic drama. We rented beautiful costumes (which cost little more than royalty for modern plays) to compensate for using draperies for scenery. We worked on the theory that all the characters were exaggerated in the manner of comic strips.

Here are some tricks we used to make the characters idiotically hilarious. Lucy, the maid, spoke dreadful cockney and mimicked everyone behind his back.



Mrs. Malaprop would bow deeply every chance she had, and then be unable to rise without someone running to help her up. Sir Anthony, when he became angry, would strike his gouty foot with his walking stick and dance about in agony. Sir Lucius O'Trigger swaggered with an atrocious trill to every *r*. Fag imitated Captain Absolute with elaborate mannerisms. David was changed to a housekeeper, Maria, and nearly stole the show with her clear-headed sniveling. Bob Acres, the star comedian, tripped himself everytime he crossed the center of the stage; sometimes he would go back and stamp down an imaginary obstruction. Captain Absolute, Lydia, Faulkland, and Julia are simply the epitome of romance.

This play is so delightful that I would like to make it a repertory production. The vocabulary, the puns, the elegant mannerisms, and the uninhibited comedy are unparalleled in high school level plays.

ROBERT MALOY
Sponsor, Troupe 1240

LADIES' LOUNGE

Mount Mercy Academy, Grand Rapids, Mich.

WHEN MEMBERS of a high school dramatics class are permitted to pick out their own play, cast it, design scenery and costumes, and assist in the direction, they learn much about cooperation and about assuming responsibility. They mature. They take pride in a successful production.

That is what happened at Mount Mercy Academy last November. The senior dramatics class, known as "The Mercian Players," met the last period of



Ladies' Lounge, Troupe 1121, Mount Mercy Academy, Grand Rapids, Michigan, Sister Mary Anton Dauner, R.S.M., Sponsor (1956-1957).



The Rivals, Troupe 1240, Arsenal-Technical High School, Indianapolis, Indiana, Robert Maloy, Sponsor.

GIRL CRAZY

Pittsburg, Texas, High School

GIRL CRAZY with its Southwestern flavor added zest to our dramatics program when it was used as a class play. The selection committee liked it because it had a cast of eighteen; it challenged the boys with major roles, but it also enlisted the pretty girls; and plenty of movement was built in. The director liked it because the set could be simple. We have no stagecraft class to build sets nor any financial source for them.

A cyclorama was used for background. Tooled-leather-decorated patio table and chairs with a somber sofa served as furnishings for the dude ranch lobby. We did have a frame built for a counter; then we covered the open side with a huge Mexican blanket. Here in this area it was easy for us to get cowboy boots and western jackets for the ranch costumes. Instead of dressing Molly in sun-bonnet and long skirt at the last, we used the low necked blouse and colorful Mexi-

can skirt which seemed very appropriate for the mood of the play.

Briefly the play is about a New York playboy, Danny, who is girl crazy. He is sent to Buzzard Ranch for a year to get him away from girls. At Buzzard Ranch Danny and Louie, who taxis Danny from New York to Arizona, both fall in love with the local post-mistress and a vacationing telephone operator respectively. Louie very nearly gets himself hanged by Lank and his satellite, Mexican Pete, for talking "disrespectful of the great and golden west." Danny and Louie get mixed up in local politics, and their friends help them conduct a campaign. There are folk songs too, square dances, and intrigue.

During the production of *Girl Crazy* the cast felt they were having a party at each rehearsal because every scene was filled with movement and fun. Our audiences are fun loving, too.

JANET HARGROVE
Sponsor, Troupe 1129



Girl Crazy, Troupe 1129, Pittsburg, Texas, High School, Janet Hargrove, Sponsor.

the day, five days a week. There are just enough members in the group for a good playcast so they wanted a play where everyone had a part of about equal value. Also they wanted one that could be effectively done by an all girl cast.

After they examined and read several approved plays, *Ladies' Lounge* by Kurtz Gordon was chosen because it is light, fast-moving comedy. Even though all the characters are girls, yet they felt the presence of the men involved in the plot. The play also taught Christian values. The young would-be actresses were sure the audience would love the play and so would they.

The play was read several times in class. Then the girls themselves decided who could do each part. All were satisfied. Practice was scheduled for class time and until 4:30 p.m. Only one member had had much previous experience, and that was with the Grand Rapids Civic Players, so she was chosen assistant director.

Since the scene is a familiar ladies' lounge in a hotel, planning the setting called forth the artistic qualities of the girls. Costumes too though modern must be modest as well as beautiful. The girls were their own critics of combinations of color and appropriateness. They learned that length and flare look different from the position of the audience.

The character part of Deeka, a Viennese Chocolateer, was well done by Susan Meyer, president of the Mercian Dramatic Club, who is interested in furthering her study along the line of acting. A sweet little girl who does not want to grow up was Jenny Baskerville, the mischief maker and the comedy part.

The play centers around Shirley Johnson, the sister of the matron of a swank hotel, who has captured the heart of Roger Hutton, nephew of a millionaire. Other hotel guests use unethical and un-Christian means to lure him to themselves. But Shirley by her naive charm and sincerity holds her man. She is assisted by the clever hat-check girl, Mitzi, and even Jenny helps with poison ivy. Smart lines and a tinge of sophistication make the play excellent for a high school all-woman cast.

SISTER MARY ANTON DAUNER, R.S.M.
Sponsor, Troupe 1121

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MUSICAL COMEDY

(Continued from page 19)

Delphine (1912), and *Chin-Chin* (1914), co-starring Montgomery and Stone, he reached the height of his career. *The Pink Lady* was the *My Fair Lady* of its day. A Boston critic noted:

Here we have, then, an amusing book, pleasing music, a rare combination. Here we have a musical comedy that does not depend upon the antics of an acrobatic comedian, on clowning or the independent display of brazen-faced show girls.

Just as Edna May had captivated Broadway audiences with her demure charm, so too did Hazel Dawn as she played "Beautiful Lady" on her violin. Hazel Dawn (1891-), a native of Utah, gained her early training in England so that her appearance in *The Pink Lady* was actually her American debut. Among her later successes were Caryll's *The Little Cafe* (1913), Victor Herbert's *The Debutante* (1914), and *The Century Girl* (1916) with music by Herbert and Irving Berlin, in which she shared honors with Elsie Janis and the comedians, Leon Erroll and Frank Tinney.

Critics acclaimed the rich full voices of such prima donnas as Lillian Russell, Della Fox, Alice Nielsen, Fritz Scheff, and the delightful Fay Templeton, who at fifteen was a recognized light opera star, at twenty-nine was with Weber and Fields, at forty-one enhanced George M. Cohan's *Forty-five Minutes from Broadway*, and at sixty-nine was still applauded for her contribution to Jerome Kern's *Roberta* (1933). But for their successors Lewis Strang, a critic of the day, had some unkind remarks:

The vocal art of the average light opera singer is imperfect, and the histrionic methods in vogue show little evidence of careful training; they are neither subtle nor complex. Indeed, the average woman in light opera is not an actress at all in the full meaning of the word... She acts herself under every circumstance.

But it was the natural sparkle and gaiety of many of the young soubrettes—the "girls"—that lifted many a mediocre musical comedy score from the doldrums. Lulu Glaser, for example, brought a bright sense of burlesque to *A Madcap Princess* (1904) and Victor Herbert's *Miss Dolly Dollars* (1906). The lovely untrained voice of Christie MacDonald added to the gay and happy charm of *The Spring Maid* (1910), to Victor Herbert's *The Lady of the Slipper* (1912), and *Sweethearts* (1913), written especially for her by the composer. Theater-goers applauded the "captivating atom of femininity," Edna Wallace Hopper; the piquant Anna Held; the lovely Irene Bentley (1870-1940), star of Engländer's *The Wild Rose* (1902), written by her husband, the prolific librettist, Harry B. Smith; the plumpish and jolly Marie Cahill (1870-1923); the comedienne, Adele Ritchie, star of *Fantana* (1905) and *Fascinating Flora* (1907); the charming Blanche Ring (1877-), who introduced "In the Good Old Summertime" in *The Defender* (1902); the

vivacious Elsie Janis (1889-1956), one of the leading exponents of the typical American musical comedy heroine in *The Vanderbilt Cup* (1906), *The Fair Co-ed* (1909), and *The Hoyden* (1907); and the beautiful Julia Sanderson (1887-), who graduated from chorus girl in Kerker's *Winsome Winnie* (1903) to star in *The Sunshine Girl* (1913). Then too while never noted for her beauty, the droll Marie Dressler (1869-1934) delighted audiences with her mischievous romp through *Tillie's Nightmare* (1910). They were the reigning queens of American musical comedy in the early decades of the twentieth century.

But they often shared honors with some of the funniest men our theater has known: Francis Wilson (1854-1935) of the high falsetto voice; Eddie Foy (1854-1928), "the greatest clown of his time"; DeWolfe Hopper (1858-1935); Raymond Hitchcock (1865-1929) of the raspy voice; the facile-faced James T. Powers (1862-1943); Sam Bernard (1863-1927), who with Joseph Cawthorne (1868-1949) and the Rogers Brothers shared honors as the leading German-Jewish dialect comedians of the day. The queens and their clown princes carried the American musical theater from exotic foreign backgrounds to such native scenes as *The Girl from Dixie* (1903), *The Yankee Consul* (1904), *He Came from Milwaukee* (1910), *The Quaker Girl* (1911), starring Ina Claire, and *The Girl from Utah* (1914), which featured the handsome tenor, Donald Brian (1875-1948), the original "Prince Danilo" of *The Merry Widow*, singing Jerome Kern's "They Didn't Believe Me."

The credit for stamping "Made in America" indelibly on musical comedy must be given to America's "Yankee Doodle Dandy," George M. Cohan (1878-1942). The Four Cohans (his parents and his sister) were one of the leading vaudeville song-and-dance acts of the period. Still the young Cohan wanted to see his name on Broadway. He starred in his first musical comedy success, *Little Johnny Jones* (1904), in which he introduced "Give My Regards to Broadway," a typical Cohan tune. Then followed a series of musical comedies with typical American titles, backgrounds, and characters: *Forty-five Minutes from Broadway* (1906); *George Washington, Jr.* (1906) with its well-known song, "It's a Grand Old Flag"; *The Yankee Prince* (1908); *The Man Who Owns Broadway* (1909), which starred Raymond Hitchcock; *The Little Millionaire* (1911); and *Hello Broadway* (1914), which featured William Collier and Peggy Wood. At the time of his death *Variety* referred to him as "the greatest little guy in the American theater." He was an actor, author, composer, director, and dancer, but above all he was a master showman. He brought to the American musical theater the same rollicking tempo, brashness, brisk pace, and restless energy that characterized his work and his life.

While Broadway was tapping its toes to the rhythms of Cohan's music, another tempo was heard in the melodies of a young Hungarian composer who had graduated from conducting a restaurant orchestra to writing music for the Shubert revues. Sigmund Romberg (1887-1951), as an admirer of Franz Lehar, preserved the operetta tradition, but at the same time made it more palatable to American audiences. During the 1917-1918 theatrical season he made musical theater history when his operetta *Maytime* with its beautiful melody, "Will You Remember," was playing simultaneously at two New York theaters. Romberg's name first appeared in New York musical theater programs in 1914 (*The Whirl of the World*), and in a short period of three years he had contributed all types of melodies to seventeen musical shows. And still to come would be *Blossom Time* (1921), *The Student Prince* (1924), *The Desert Song* (1926), *The New Moon* (1928), and many others.

The young dignified Jerome Kern (1885-1945) too had gained favor with his semi-operetta, semi-rhythmic score for *The Girl from Utah* (1914). Since 1905 when he had written "How'd You Like to Spoon with Me?" for *The Earl and the Girl*, he had been contributing songs to musical production. A native of New York City, he had been a song-plugger and pianist until in 1915 he began to write complete scores. His music bridged the gap between the Viennese school of Romberg and his contemporary, Rudolph Friml (1881-), composer of *The Firefly* (1912) and *Katinka* (1915) and that of George Gershwin and Richard Rodgers. Kern's gay music had often contributed to the success of many imported musicals. When the managers of the small Princess Theater on W. 39th Street were looking for a composer to work with two young British writers, P. G. Wodehouse and Guy Bolton, in creating musical comedy on a miniature scale, Kern was the ideal choice. Their first success, *Very Good Eddie* (1915) established the Princess formula: a few simple settings, a dozen chorus girls garbed in the latest fashion, and the performers speaking, singing, and acting in an easy informal style. The Princess Theater productions of Bolton, Wodehouse, and Kern gave the American musical theater such delightfully gay presentations as *Oh, Boy!* (1917) and *Oh, Lady! Lady!* (1918), which definitely established the demand for more realism in musical comedy and served notice that the exotic backgrounds of Balkan castles and Oriental palaces were no longer in fashion. Guy Bolton was to give the American musical comedy theater such books as *Sally* (1920) and *Rio Rita* (1927), while Kern would write with the lyrics of Oscar Hammerstein, 2nd, the unforgettable classic—the All-American musical play—*Show Boat!*

KATHERINE TO MARY

(Continued from page 18)

accompanied her wore uniforms of green and white, red and white, and blue and white.

About three o'clock the next day the queen set forth from the Tower in grand procession through the streets of London. The procession was distinguished by seventy ladies riding after the queen on horseback, dressed in crimson velvet. The queen headed the procession seated in a splendid litter supported between six white horses that were covered with housings of cloth of silver. She was dressed in a gown of blue velvet, trimmed with ermine. On her head she wore a caul of gold network set with pearls and precious stones.

The Princess Elizabeth followed in an open chariot richly covered with crimson velvet. Riding with Elizabeth was Henry VIII's surviving widow, Anne of Cleves. They were dressed in robes and kirtles of cloth of silver, with large hang-

the royal privy-chamber where she was robed. Blue cloth was laid from the marble chair in Westminster Hall to the pulpit in Westminster Abbey. The high altar was covered with cloth of gold. The chair was hung with rich tapestry and the floor was covered with rushes. A raised wooden walkway for the procession led to the royal stage which was mounted by a platform of seven steps covered with a striped cloth of gold. On this the royal chair covered with cloth of gold was set. The chair had pillars at the back with a turreted canopy and two lions of gold. The procession started from Westminster Hall to the abbey before eleven o'clock. The queen, dressed in her crimson parliament robes, walked under a canopy borne by the barons of the Cinqueports. Her train was borne by the Duchess of Norfolk, attended by Sir John Gage. The custom of the royal train being borne by a number of ladies is believed to be a modern innovation.



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ing sleeves. Their chariot was followed by Sir Edward Hastings who was leading Queen Mary's own horse. A long procession of alternate chariots and girls on horseback followed him. The ladies of the bedchamber and those who held office at court rode dressed in kirtles of gold or silver cloth and robes of crimson velvet. Their horses were trapped with the same material. Then the queen's chamberers in crimson satin with their horses decked similarly, followed by the royal henchmen clad in the Tudor colors of white and green. The royal guard and the gentlemen-at-arms completed the procession.

On the morning of her coronation, October 1, the queen and her train entered their barges and landed at the private stairs of Westminster Palace. These steps led directly to the parliament chamber which was richly hung with tapestry. The queen was conducted to

The queen was conducted to a rich chair before the high altar and made her offerings. A cushion of velvet was placed before the altar on which she lay while certain prayers were said over her. After the litany the queen was led to a screen on the left side of the altar, called at that time a traverse. There her royal mantle was removed, and she returned to her former station in a corset (an outer garment) of purple velvet. After her unction by the Bishop of Winchester, her ladies of the privy-chamber laced up the openings left on the shoulders of the corset where she was anointed, and put on her a pair of linen gloves. The queen then retired behind her screen and returned in a robe of white taffeta and a mantle of purple velvet trimmed with ermine. She offered up the sword she was girded with by the Bishop of Winchester. Lord Arundel, who had borne it, redeemed it for a sum

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of money. After she was seated in the chair near the altar, the Duke of Norfolk brought her three crowns. These were the crown of St. Edward, the imperial crown of the realm of England, and a third crown, very rich and made especially for her. The Bishop of Winchester placed these crowns on her head one after the other. Between the donning of each crown, trumpets sounded.

During the singing of the Te Deum, the bishop placed a ring on the queen's marrying finger. The other great officers who carried the remaining regalia brought them to her. The queen sat dressed in her royal robes of velvet—a mantle with a train, a surcoat with a kirtle trimmed with pure miniver, a ribbon of Venetian gold, a lace (cordon) of silk and gold with buttons and tassels. The imperial crown was on her head, her scepter in her right hand, the orb in her left, and on her feet a pair of crimson cloth of gold shoes, decorated with ribbons of Venetian gold. Thus royally invested, Queen Mary was brought to "St. Edward's chair." While she was seated there, the Bishop of Winchester kneeled down and made his homage for himself and all the bishops. When she returned from the abbey, she was dressed in a robe of purple velvet, an open surcoat of the same, a mantle and train furred with miniver and ermine, a mantle-lace of silk and gold, a ribbon of Venetian gold, and a crown on her head.

Queen Mary unfortunately had experienced many different reactions from her father King Henry VIII. Her birth was anticipated with joy, for she was the expected heir apparent. Later she was disowned. On one occasion she was forbidden to come into his presence for more than a year. Finally she was reinstated and declared second in line of succession, her half-brother Edward VI being first.

How much of this affected her conduct as queen we do not know. She married Phillip of Spain, and from then on was queen in title only. Her dress was always lavish and magnificently fitted every occasion. On November 17, 1558, she died. The first Queen Regnant of England was never a happy woman.

DRAMATICS

READING RECITAL

(Continued from page 15)

to establish this theme and unify these selections were something as follows:

"Say, did you ever take a bath in Moonlight? Huh, grab a star, use it for soap? —I just bet you could wash your soul clean in moonlight." The power of moonlight over mankind is great. For instance, when a boy is sitting with his girl in the moonlight, he will make promises he later regrets, such as having his picture made for her, as we see in Stephen Leacock's "At the Photographer's."

The effect of moonlight on young lovers has not changed. Many years ago a young man stood under a girl's window in "Romeo and Juliet" and looking up, said, "But soft, what light through yonder window breaks—"

The effect of moonlight which brought mother and father together is forgotten on the first of the month when the bills must be paid, a fact which Lindsay and Crouse knew when they wrote "Life with Father."

The effect of moonlight on lovers is not restricted to the young. The Larrie O'Dee that William Fink writes about is a middle-aged man.

Even the elements of nature take on a different aspect under the moon, and I like to think of Lew Sarett's "Hollyhocks" as bathed in moonlight.

The moonlight causes restlessness for many people. On moonlight nights I like to walk. The other night on such a walk I observed through an open window a dinner party in progress. Dorothy Parker was sitting there apparently muttering to herself. "I knew it. I knew if I came to this dinner party I would draw somebody like this baby on my left."

Yes, Moonlight! Just as John V. A. Weaver says, "Say listen—if you could only take a bath in moonlight!"

These remarks show how one could lead into each of these selections and tie them together with the moonlight theme. Only a few lines of Weaver's poem were used in the beginning. At the end the whole poem was read. You will note that after each selection, the reader returns to the theme. Usually the title and the author are given in the linking comments.

A theme recital does not need to be an hour in length. Perhaps you wish to read only fifteen minutes or thirty. The same method can be used. Mysteries make an interesting theme. One could use for the mystery of nature, a cutting from Robert Louis Stevenson's *A Night among the Pines*. For the mystery of life use the anonymous poem, *Where Did We Come From?* For the mystery of love, take Elizabeth Barrett Browning's sonnet, *How Do I Love Thee?* For the mystery of death, choose Charles Dickens' story, *A Child's Dream of a Star*. For the mystery of why we act as we do, select Katherine Brush's comic essay, *I Could Have Died*. For the mystery of heaven, use Katherine Burton's *I Choose a Heaven*, and for the mystery of prayer, take the anonymous poem, *Radio*.

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Occasionally you will find material that has an inherent theme. After opening remarks about parties you could say there are some parties most of us will only dream about and then give a cutting of Alice Duer Miller's *The White Cliffs of Dover* describing the English ball. Follow this with Ogden Nash's *The Party Next Door*. Then give Cornelia Otis Skinner's account of entertaining the out-of-town business associate. For a more serious note use Aline Kilmer's poem about a tea, *Things*. A good short poem to round this theme is the one beginning "What delightful hosts are they—Life and Love." Although quite varied in nature all of the above literary selections deal with one type of party.

There are many other themes that have been used successfully. Many possibilities are inherent in the lines from Shakespeare's *As You Like It*: "All the world's a stage/ and all the men and women merely players./ They have their exits and their entrances,/ and one man in his time plays many parts,/ his acts being seven ages." Or take the theme of Amy Lowell's poem, *Patterns*. Note the patterns in nature, in love, in war, in old age. Gerald Manley Hopkins' poem, *Pied Beauty*, with its expressed delight in contrasts, can be used as a springboard into a variety of ideas: contrasts in people, in behavior, in moods, in situations. Values, as a theme, is rewarding.

Taking the theme of beauty, one could select literature showing bright beauty, the beauty of old age, sleek beauty, earthy beauty, and romantic beauty. Other possibilities are: *On Growing Old*, *Loneliness*, *It's Later Than You Think*, *It Takes All Kinds*, *Browsing in the Library*, *Problems*, *Life in These United States*. A bit of ingenuity and imagination applied to unifying your material yields good results.

Let me reiterate that you must select entertaining, worthwhile material first. Many times if you start with a theme in mind and then try to find selections to illustrate it, you will find yourself using literature unsuitable for oral reading merely because it relates to your theme.

You probably have material for a theme recital already prepared. Take that poem you read at the beginning of the year, the comic essay, the short story, and the cutting from a play; use your imagination to find a way to tie them together. Write out your introduction and linking comments to assure yourself of conciseness, vivid wording, and completeness, but give your comment extemporaneously. Use them as a means of letting the audience know you before you turn to the author's material. Then, while thinking intently of the significance of the author's words as you read them, share your own enjoyment of the material with the audience.



I Remember Mama, Troupe 767, San Antonio, Texas, Vocational and Technical High School, Elaine Curran, Sponsor.

GOAL IN THEATER

(Continued from page 14)

lively imaginations and initiative gradually learned their craft by trial and error and studying audiences over a period of years. Today there is no excuse for a principal's hiring a teacher of drama who is inexperienced in the field of direction. All competent college and university drama departments provide opportunity for instruction and practice in this art. However, the drama student should be exposed to the opportunities and excitement of being a director before he reaches the higher educational levels.

High school drama students and teachers alike—I challenge you! How much opportunity is there in your department for neophytes to learn the elements of direction and to put them into practice? Is it sort of an accidental process in which a student here and there is handed a scene to direct because

BROADWAY LINE-UP

BARRYMORE—*Look Homeward, Angel*, Anthony Perkins, Jo Van Fleet, Hugh Griffith. Drama.

BOOTH—*Two for the Seesaw*, Henry Fonda, Anne Bancroft. Comedy.

BROADHURST THEATER—*Auntie Mame*, Greer Garson. Comedy.

CORT—*Sunrise at Campobello*, Ralph Bellamy, Mary Fickett. Drama.

46TH STREET THEATER—*New Girl in Town*, Gwen Verdon, Thelma Ritter. Musical comedy.

HELLINGER THEATER—*My Fair Lady*, Edward Mulhare, Sally Ann Howes. Musical comedy.

LYCEUM—*Look Back in Anger*, Mary Ure, Kenneth Haigh. Drama.

MAJESTIC—*Music Man*, Robert Preston, Barbara Cook. Musical comedy.

MOROSCO—*Time Remembered*, Helen Hayes, Richard Burton, Susan Strasberg. Comedy.

MUSIC BOX—*Dark at the Top of the Stairs*, Teresa Wright, Pat Hingle, Eileen Heckart. Drama.

PLYMOUTH—*Romanoff and Juliet*, Peter Ustinov. Comedy.

ST. JAMES THEATER—*Li'l Abner*, Edith Adams. Musical comedy.

SHUBERT THEATER—*The Bells Are Ringing*, Judy Holliday. Musical comedy.

WINTER GARDEN—*West Side Story*, Carol Lawrence, Larry Kert, Chita Rivera. Musical.

he doesn't happen to fit any of the acting parts assigned to study at the moment, or does one of the better student actors in a group act as a chairman to keep order while his particular group is rehearsing—thereby inadvertently getting into a directorial situation? Or does an occasional student blossom forth as a real "student-director" while assisting the overburdened teacher-director on a large production? All of these situations can uncover directorial talent which should be watched for and encouraged.

Since the elements of direction encompass the aesthetic principles of all the fine arts, surely there is sufficient reason to teach direction as well as acting in all drama classes, not just for the few who may use it either professionally or academically, but also for the greater appreciation of those who are happily

content just to become more discriminating members of the audience. A very quiet rather non-participating girl in one of my drama classes went on to college to become a dental hygienist. After a couple of semesters she dropped by to tell me how much she enjoyed the college theatrical productions because of having learned something about all the creative arts which come together in drama. She had never thought much about anything in a play but the actors until she had taken my classes. This reaction pleased me every bit as much as the knowledge that one of my former thespians (both small and large T) is making good professionally.

A student director, especially when he carries the entire responsibility for the production of a one-act play in a departmental tournament such as has been held at North Hollywood High the last two years, can find out more about himself—his capacity for leadership as well as many other facets of his character—than in any other high school classroom or extra-curricular situation. Direction brings out the worst and the best in us. It soon shows up a conceited blow-hard student who actually has little knowledge or imagination, and it often gains respect for the student whose erratic personality has been getting on everyone's nerves but who suddenly has channeled all his uncertain nervous energy into some real productive effort. Welding a group of today's teen-agers into a successful creative endeavor can try the soul of the teacher-director at times, let alone that of the beginner in the field. As I tell the parents who attend the finals of our tournament, the fact that the plays made the finals at all says a great deal for the student-director since many of the original entries fall by the wayside even before the preliminaries.

The fascination of direction is threefold: it leads one into close study and analysis of exactly what the dramatist was trying to say, a worthwhile goal in itself which expands the mental processes; it calls into play all of one's patience, imagination, and self-control to guide and yet utilize to the fullest all the talent, temperament, and just plain temper that comes forth from people involved in a dramatic production; it enables one to sit back in the audience and enjoy to the fullest all of the fruits of one's effort. The actor, it is true, has the fascinating magnetic interplay between him and his audience, but it is just as exhilarating to feel the audience around you responding just the way you hoped it would to a bit of business planned by you and executed just exactly right by the actor—and it is the greatest fun to see the actor take your idea and rise above and build upon it with the personality and imagination he has to offer. Then you chortle to yourself, "That's my boy (or girl), you really got 'em that time!" Of course, you cringe at the errors and the failure of some of

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the actors to come through at certain points; but if you cast well and planned well and above all chose a good "theatrical" play and inspired your group with enthusiasm to do their very best, your audience undoubtedly enjoyed the overall production. You will see things you missed in rehearsal and resolve to watch for thus and so in your next one—this reaction keeps you always ready to go through all the strain and struggle all over again. No good director is ever satisfied with even the most perfectly produced show.

On the other hand, the actor-minded director watches his show and agonizes through every single mistake made and literally suffers because he cannot be up there to correct it. There is no reason why a teacher cannot be a fine actor and also a fine director; many of them are. But they know when to be one and not the other. They utilize their acting ability in community theater, not in performing for their students because that is the only audience they could find. Therefore I say to the theater student: Find out where your ability lies, make up your mind whether you have the fortitude for the professional theater (others will tell you if you have the talent), and if you really love the craft for itself not just to display yourself in it, perhaps you will find more joy in bringing your knowledge and experience to young people by teaching. But decide now, do not go into training for one with the idea that you can "always fall back upon" the other. This is like taking the marriage vows with the idea that divorce is always handy if things "don't work out." It is far better for you to try the professional theater wholeheartedly, and if you cannot succeed, turn your back upon it, go into some other work completely and be content to be an actor by avocation in some community theater. This outlet will take care of your creative energies and will not cause students to be closely associated with a frustrated teacher-actor.

Teaching is the greatest of all the arts and one which we can never perfect because, like the theater, the audience is always changing. If you are good in your dramatic work, I submit that you will find the teaching of this greatest of all the fine arts to be the most challenging and rewarding job in all the professions. When people ask me why I continue to put up with all the problems I meet in high school drama, I answer that I may be exhausted but I am never bored!

PURDUE THEATER

(Continued from page 13)

bility, and freshmen often draw some of the top assignments on major shows. However, the Experimental Theater is offered as a program where the younger members may act and work on production phases. The Experimental plays are directed primarily by graduate theater students and use the less experienced undergraduate students. The plays done in the Experimental program may be classics, modern plays, or scripts written in the playwriting classes which are given production as an aid to the playwright.

This year the major season includes *The Teahouse of the August Moon*, *Medea*, *Green Grow the Lilacs*, and *Caesar and Cleopatra*. The Experimental season consists of *Miss Julie*, *The Inspector General*, *Misalliance*, *La Bella Philomena* (an original), *The Flies*, *Burning Bright*, *The Other One* (first time translated), in addition to two original scripts to be done in May.

Each year in May, a recognition banquet is held at which trophies are presented to outstanding actors, technicians, and the senior who has made the greatest contribution over a four-year period.

Four years ago, Fowler Hall, which had been Playshop's home since 1935, was torn down and construction started on a new theater. This coming May, the new theater facilities will be opened with Playshop's production of George Bernard Shaw's *Caesar and Cleopatra*. This event will bring about the realization of theater facilities beyond anything Purdue had ever hoped for. The new theater will provide accommodations unsurpassed on any campus in the country. The building houses two complete theaters. The largest of these is the Loeb Playhouse which will seat 1050 people on a main floor and balcony. The stage is 110 feet wide, 44 feet deep, and 67 feet high. The proscenium opening is 35 x 22 feet. Directly in front of the stage is a hydraulically elevated stage



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which goes down two stories and can be used for a playing area, orchestra pit, or as an elevator for equipment. Projecting into the auditorium on either side of the stage proper are two side stages which may be used as playing areas and entrances and exits. At the rear of the stage is a cyclorama pit for lighting the semi-circular cyclorama curtain. The stage and the auditorium are completely equipped with the latest lighting instruments and control boards, sound projection and tape recorders. The auditorium is of modern design with a large mural depicting the history of theater in the balcony lobby. Seating is comfortable with excellent sight lines from all seats. The entire building is air-conditioned.

Three levels of shops directly behind the stage provide ample room and equipment for the construction, painting, and erection of the stage settings. The two lower floors house the Experimental Theater, dressing rooms, rehearsal rooms, costume, and property rooms and a

green room with kitchen for the students. All spaces in the theater are equipped with call speakers from the stage manager's booth and speakers which carry the program from the stage to all areas.

The Experimental Theater is a modified Greek arena constructed in cast concrete semi-circles. It also has a stage with a plaster dome. It will be possible to present plays in complete arena, from three sides, or in the regular proscenium style. This theater seats 185 spectators in movable director's chairs with canvas seats and backs. The lighting and sound equipment are equally as modern as in the Loeb Playhouse.

It will be entirely possible for presentations to run simultaneously in both theaters. The two auditoria have separate entrances. There are adequate dressing room facilities for two productions, and the sound from either production will not interfere with production in the other theater. University students will find this building most comfortable and exciting for their drama work.

A new departure in theater training will be offered this summer by the Department of Speech and the Summer Session Office. From June 22 through July 18 an intensive workshop in drama will be given for high school students sixteen years old and above, and for high school teachers. This will provide four weeks of intensive class room training and active participation in acting, stagecraft, directing, and playwriting. It will all be held in the new building where air-conditioning will insure comfortable space in which to work. Side trips to the summer theaters in Indianapolis will be made on weekends. Recreational facilities will be carried out in the new two-million dollar co-recreational gymnasium which features a huge outdoor swimming pool, indoor pool, and which has facilities for handball, squash, roller skating, table tennis, and

(Continued on next page)



Picnic, by William Inge, produced by Purdue Playshop, directed by Lowell Matson, designed by Sam Marks.



A Streetcar Named Desire, produced by Purdue Playshop, directed by Joseph G. Stockdale, Jr., designed by Sam Marks.

almost every other type of indoor sport. The feature of this building is that it is designed for the joint participation of both men and women.

Workshop students will live and take their meals in the beautiful dormitories on campus. Emphasis in the workshop will be on performance in the various aspects of dramatic production. The senior full-time members of the drama staff will be the instructors for this summer program. Any thespians who are interested in this workshop will receive detailed particulars by writing to Ross D. Smith, Director of Theater, Hall of Music, Purdue University, Lafayette, Indiana.

Dr. Alan H. Monroe, Chairman of the Department of Speech at Purdue University, is one of the best known authorities in his field. He is the author of the most widely used text book, *Principles and Types of Speech*, and a past president of the Speech Association of America.

The drama staff of six full time members is headed by Ross D. Smith, director of the theater. Doctor Smith took his undergraduate training at the University of Iowa, a Master's Degree from the University of Minnesota and received his Ph.D. from the University of Utah. Coming to Purdue in 1942, he stayed only one year and then left for three years in the Navy, where he was a communications officer for an aircraft carrier in the South Pacific. In 1947 he became director of the theater. From 1951 to 1956 he was executive director of the Michiana Summer Theater, located outside Michigan City, Indiana. This group was a summer stock company made up of college undergraduate and graduate drama students. With a company of seventeen it presented ten plays in ten weeks during the summer. At Purdue Dr. Smith was also chairman of the Convocations and Lectures Committee, which brings top professional drama, ballet, and musical attractions to the campus. This is one

of the largest university series in the United States, and is presented free to all undergraduate students. Dr. Smith is currently Summer Theater Project Chairman of the American Educational Theater Association.

Designer and technical director is Dr. Sam M. Marks, who took his undergraduate and Master's degrees at Purdue University, and received his Ph.D. from the University of Wisconsin. Dr. Marks is well known for his excellent design and acute knowledge of practical application of stagecraft. An associate professor in the Department of Speech, he is the National Vice President of Theta Alpha Phi, honorary dramatics fraternity.

There are three associate directors: Erling E. Kildahl trained at Jamestown College, Jamestown, North Dakota, and also the Pasadena Playhouse, Pasadena, California. Mr. Kildahl has directed Shakespearean and Greek productions, and is a professor of acting. Joseph G. Stockdale took his B.A. at Kalamazoo College, a Master's degree at the University of North Carolina, and a Ph.D. at the University of Denver. Both graduate degrees were received for creative work in playwriting. He teaches playwriting at Purdue, and has directed outstanding plays by modern playwrights. H. Winston Park is in his first year with the Purdue drama staff, coming here from the University of Santa Barbara, California. He is currently completing his thesis for the Ph.D. at the University of Utah. Assistant technical director is James Newburger who took his undergraduate work at Queens College, and last year completed his M.S. degree in technical theater at the University of Iowa.

In addition to the permanent staff, five graduate assistants are awarded seven-hundred dollars per year for teaching assistantships to help them in working toward their Masters' degrees in speech and work with the technical director on the major productions.

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OUR EUROPEAN TOUR

By MORT CLARK

THE ALFRED State Tech Drama Club's main preoccupation this past summer was a play-giving tour of American military installations in Europe. Sponsored by the Department of Defense the group of two faculty and nineteen students (nine girls) presented James Thurber's and Elliott Nugent's *The Male Animal* and Thornton Wilder's *Our Town* sixty-three times with *Animal* being done for fifty performances.

Presentations were given three days in Scotland, thirteen days in England, nine days in France, all for the Air Force, and then for seven weeks in Germany for the Army. Shows were staged in either proscenium or arena where needed; the cast carried a minimum of costumes and properties, and always called ahead for the furniture needs. No scenery was used at all. The *Our Town* stepladders were Air Force property picked up in Wiesbaden, Germany, and then left weeks later after the final performance of that play in Heidelberg.

Because the troops have a paucity of live entertainment and because these plays, in particular, have much audience appeal and identification, the shows were well received everywhere with the paratroopers being the most responsive audiences. The largest attendance was seven hundred, and the smallest, fifty. All shows were done usually in service clubs which have limited theater facilities anyway, or theaters used in ninety-nine per cent of the time for films, which often found a cinemascope screen as the actors' cyclorama.

Although the actors performed sixty-three days in the tour's seventy-seven days of travel, they spent much of their free mornings and afternoons on organized tours seeing varied points of interest in every single area. In general, the students received two impressions. Literally all Europeans who saw the plays were amazed that such a cultural activity existed in our educational system especially in an otherwise technical college. Also, our students felt embarrassed that they did not have available, or did not take advantage of, language courses in their previous education. They felt humble when most Europeans were speaking English to them, and they could not respond in the native tongues.

The Department of Defense financed the tour flying the group over and back as well as from Germany to Scotland, then to England, and on to France. The remainder of the time all travel was by military busses. A per diem allowance per person allowed each one to afford the fine military civilian hotels and food. Budgets were also assisted by military shopping privileges.

There is a great need for live entertainment for our thousands of troops around the world. Education theaters and community theaters must do all they can to see that this need is satisfied. American youth working in such a realm as drama are also the finest of American ambassadors interpreting the sincerity, the drive, and the unselfishness of the young people in our United States.

RELIGIOUS FILM

(Continued from page 11)

jagged sections. The holocaust sends the executioners wildly scrambling in all directions.

The scene calms into the peacefulness of the Easter garden, three days later, and the Resurrection.

The Resurrection scenes were filmed near Christmas time, 1926. A huge pipe organ, placed in the studio, was pealing out carols as the filming went on. During lulls in the work, the players and crew would assemble around the organ and sing Christmas carols together.

The film concludes with the resurrected form of Christ saying, "Lo, I am with you always—even unto the end of the world."

The King of Kings consumed some 116 days of shooting time. It cost \$2,500,000—an unheard of sum for a silent film at that time. When it opened at a theater in New York at Easter time, 1927, a hushed and deeply moved audience attested to the power of the film. This same reaction was repeated as the film went into nation-wide distribution. It was called "the most impressive of all motion pictures."

Now, over thirty years later, *The King of Kings* is still very much with us. Today it is being viewed not just as a motion picture, but as a "religious experience." Missionaries in some 35 foreign countries, in Asia, Europe, Africa and Central America, often using makeshift equipment and facilities, are screening the film every day of the year. The film has been translated into 27 languages. In India there are thirty 16-millimeter prints in use by missionaries; in Korea there are seven prints. In Africa missionaries take prints by canoe up the winding, often dangerous waters of the Congo River to show the film to native tribes. The film is shown to our servicemen in farflung outposts, and is regularly screened in schools and churches all over the United States.

Mainly during Holy Week many small, local neighborhood movie houses in cities throughout the nation present *The King of Kings* for its patrons. Entire families attend the showing each year to re-affirm their faith.

As Cecil B. DeMille said a while ago, "The ideals of the Man of Nazareth have persisted throughout all the centuries, and there is an almost universal demand for the return to greater knowledge of Him and influence of His mission."

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Student Don Spruance and alumna, television actress Myrna Fahey, share a scene on the Pasadena Playhouse mainstage from the West Coast premiere of the Broadway comedy "Holiday for Lovers" soon to be released as a movie with Bing Crosby. Producers and casting directors who did not see the stage show in New York were able to attend the Pasadena Playhouse production featuring a Broadway and Hollywood cast right along with outstanding Playhouse students, who, with such a prominent showcase, have every chance to be discovered as the stars of tomorrow.

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IT'S NEVER TOO LATE by Felicity Douglas. 3-act comedy; French; 6M, 6W. Settings: two apartment living rooms. Royalty: \$25.

Imported from England, this comedy treats the rather old theme of the over-worked, taken-for-granted mother who, after successfully finishing a first novel, revolts and departs for America to do a movie and play of her book. At her return several months later she discovers that her writing ability springs primarily from the stimulus of her raucous, often selfish family. When they humbly try to remove all these annoyances from her life, she is grateful but also regretful; and at the end she gladly welcomes a return to the old hectic schedule of running a home and writing when she has a chance. Characterizations are adult but not too difficult for good actors. The second living room is used for only one scene and can be an insert in the set used in all the other scenes.

TV OR NOT TV by Tom Taggart. 3-act comedy; French; 6M, 6W. Setting: living room. Royalty: \$10.

This otherwise typical script is saved somewhat by an imaginative second act in which a TV writer's script is acted out as he writes it. The writer is hoping to create a family series that is true to life, unlike many TV family scripts that present outlandishly farcical families in highly improbable situations. He discovers that his ideas are far from realistic and that it will be far more accurate to copy his cousin's family as he observes them during his visit with them. In so doing he alienates the wife of the sponsor who plans to do the role of the teen-age daughter; but he also discovers his affection for the old-maid aunt of the family. When the family is supposed to be realistically natural, they usually come off fairly successfully; certainly the scene of what the writer imagines contrast most obviously with what the family really is otherwise.

THE COTTAGE GUEST by William McCleery. 3-act farce; French; 3M, 6W. Setting: a guest cottage on an Eastern estate. Royalty: \$35.

A teen-age daughter and her college fiance attempt to force her father to consider the family in his decisions, especially in his decision not to permit or finance her marriage to a young man who has several years more of college to finish. Their tactics are to countermand father's decision to give the guest cottage to a U.S. senator from whom father wants support for a federal appointment he hopes to receive. When they invite a TV star who is visiting at the local barn theater to use the cottage, complications build up to a sizable degree. Naturally things work themselves out, and father even comes to accept, though somewhat ungraciously, the concept of democratic family conferences to settle problems. A lot of actors and spectators will enjoy this bit of froth.

A ROOMFUL OF ROSES by Edith Sommer. 3-act comedy-drama; Dramatists Play Service; 3M, 5W, 1C. Setting: living room. Royalty: On application.

Although this play proved somewhat less than a great success in both the theater and the movies, it may very well meet with more approval from the amateur theater. The plot concerns itself with a young girl who after eight years visits the mother who deserted her and her father and has since remarried and has the happy home she found it impossible to have with the first husband. The girl believes that to love is dangerous because those one loves can hurt one when they withdraw the love, as her mother did; therefore she attempts to feel no affection for anyone. During her three-weeks' visit the mother and her sympathetic neighbors do everything they can to show their affection for the girl and try to draw her out. Unfortunately just as they approach success an unintentional disaster—the boy next door must renounce on his invitation to the big dance—seems to prove to the girl that she was right all along. When her father arrives to take her

BRIEF VIEWS

By WILLARD FRIEDERICH

back home, she reveals that she does not love him either; but she still refuses to stay with her mother. At the last moment the boy next door comes through and convinces the girl that he—and everyone—likes her very much. There is not unusual depth to this analysis of a child from a broken home, but it nevertheless remains an interesting story that builds to a good climax and draws a series of well-rounded realistic characters.

THE MOON'S STILL YELLOW by E. C. McCarty. 3-act comedy; French; 7M, 6W; Setting: living room. Royalty: \$25.

The story of a sixteen-year-old girl's disgust with her family's humdrum routine life and her longing for romance (primarily with her sister's fiance, a young teacher who boards with them) has been told before—and often more effectively. Yet, the script has moments that lift it above the average. There are many instances in which obvious lines and farcical situations reduce the play to just another sop to a not-so-bright audience; but many other scenes are sensitively and naturally written—such as the poignant ending when Milly grows up a little and realizes that nothing in the world "resembles your dreams." If the overly strained moments are played down and the effective moments emphasized, this can be a much better-than-average script about a youngster's maturation.

THE WORLD OF SHOLOM ALEICHEM by Arnold Perl. 3 1-act comedy dramas; Dramatists Play Service; 8 to 20M, 4 to 10W. Settings: 3 locales, merely suggested. Royalty: \$50. for the full evening show.

This full-evening's entertainment is made up of three one-act plays, bound together by a narrator, a bookseller who retells two stories by Aleichem and by Isaac Peretz. Each could be done alone as a one-act of course. The first is a folk tale about the stupidity of a man who is made a fool of by his friend; the second is a fantasy about a good but insignificant man who confounds heaven with his gentle hopelessness; and the third, and by far the longest and most fully developed, accounts the heart-breaking but, in the end, triumphant trial of a mother who tries to get her son into a Russian high school that uses the quota system. If all three plays are done, the actors can double or triple roles in all three; or, if one wishes to use as many people as possible, different actors can be cast for all roles. Roles are fairly simple, with the exception of the strong ones of the mother and father in the last play. Yiddish dialect will enhance the effect immensely, though it is not absolutely a requirement. Settings are equally simple, being merely rearrangements of ordinary tables and chairs with a few special pieces as desired. Here is a charming script that presents a cultural insight into the Hebrew people; it would be an excellent choice for International Theater Month.

INSIDE LESTER by Fred Carmichael. 3-act farce; French; 4M, 5W. Settings: a N. Y. office (insert) and a modern living room in a vacation lodge. Royalty: \$25.

A modern farce is always in demand, especially when, like this one, it can satirize the phoniness of TV crime dramas and the fumbblings of apprentice crooks who are not too capable either at their job or at double-crossing each other for the loot. Lester, a successful TV crime writer, accidentally finds himself in possession of a world-famous stolen diamond; and, when he also accidentally swallows it before the crooks can collect it from him, they kidnap him

and his staff until they can decide how to obtain it. His secretary loves him and wishes to make him the same kind of hero as his TV detective; but poor clumsy Lester muffs every opportunity she gives him for heroics. Just when she's about to give him up as a hopeless case, however, he comes through, solves the mystery of the diamond, and bags the crooks in a group. The script has a Hiram Holliday air and should be played in the same vein.

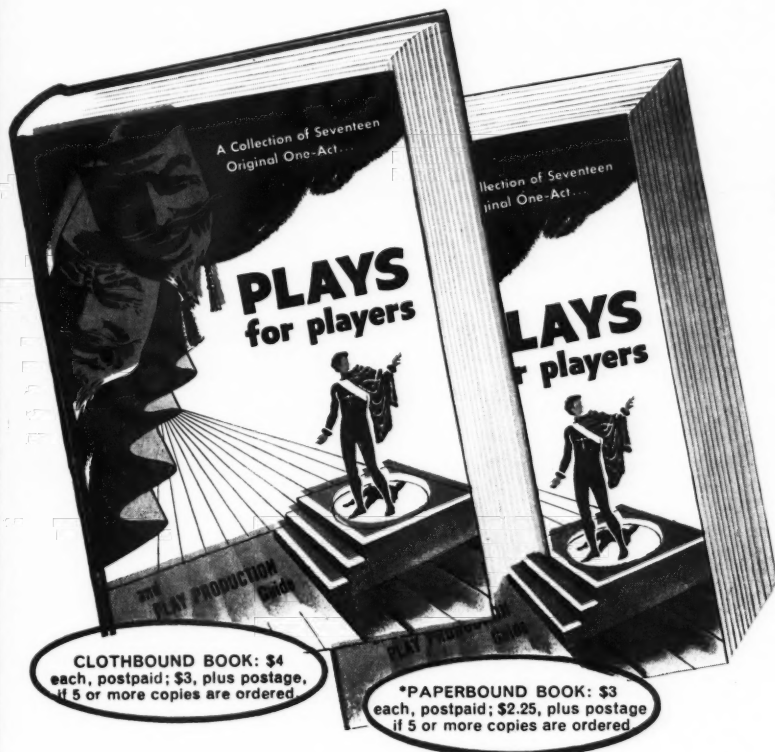
THE DEFENDER by Reginald Rose. 2-act drama; Dramatic Pub. Co.; 15-17M, 4-6W, optional extras. Setting: A courtroom and an adjoining chamber (they can be side-by-side or the chamber scenes can be played before the curtain). Royalty: \$35.

CBS's Studio One produced this story as one of the first experiments in scheduling two hour-long acts of one play on two successive weeks. Because of the caliber of the script and the cast, the result was one of the best of the modern TV productions. This stage version is virtually the same as the original except for an unexplainable—and somewhat dubious—shift in the ending. A prominent lawyer and his neophyte son are appointed to represent the defendant, a young unattractive and uncooperative fellow accused of murdering a wealthy woman. The father believes the boy guilty and intends giving only a competent defense; but the son believes that the defendant, whether guilty or not, deserves the best and trickiest defense possible because that is what any lawyer owes any client. In the TV play the son proves a reasonable doubt when he tricks the only eye-witness in identifying the wrong man as the defendant; this ending pointed up the too-frequent problem of mistaken identification by an honest witness who thinks he's right but has really seen the accused for so brief a moment that he could easily be wrong. The play, however, ends the story, again with a trick, by having the woman's husband confess to the murder and implying the witness is apparently in collusion with him. Even so, the drama is tense and moving, with excellent characterizations and dialogue. Because even weak courtroom dramas are usually popular, this very good one should really be a favorite.

AROUND THE WORLD IN EIGHTY DAYS, adapted from the Verne novel by Rodney Dawes. 3-act comedy; Dramatic Pub. Co.; 12M, 11W, extras as desired. Settings: a few scenery and furniture pieces on a draped stage. Royalty: \$25.

Since even the recent movie had some difficulty in incorporating all of Verne's novel, this stage version obviously had several strikes of impossibility against it from the start. It turns out therefore to be a *tour-de-force* (but of course so was the novel!). Simple stage pieces, moved in sight of the audience by two rather valuable prop girls, verbal descriptions of scenes that couldn't possibly be shown on any stage, addition of new characters and omission of many of the original ones, etc., combine to tell the story with a fair sense of adventure and well-paced suspense. Some of the original high-lights are at least partially played out: the delay at Suez, rescue of Aouda from suttee in India, the drugging of Passepartout in Hong Kong, and the Indian attack on the train in the western U.S. The author suggests that authentic costuming is not an essential, but it seems reasonable that the establishment of the year 1872 is most necessary to lend logic to the events. At any rate, even if this isn't really Jules Verne, it may still prove to be fun for cast and audience.

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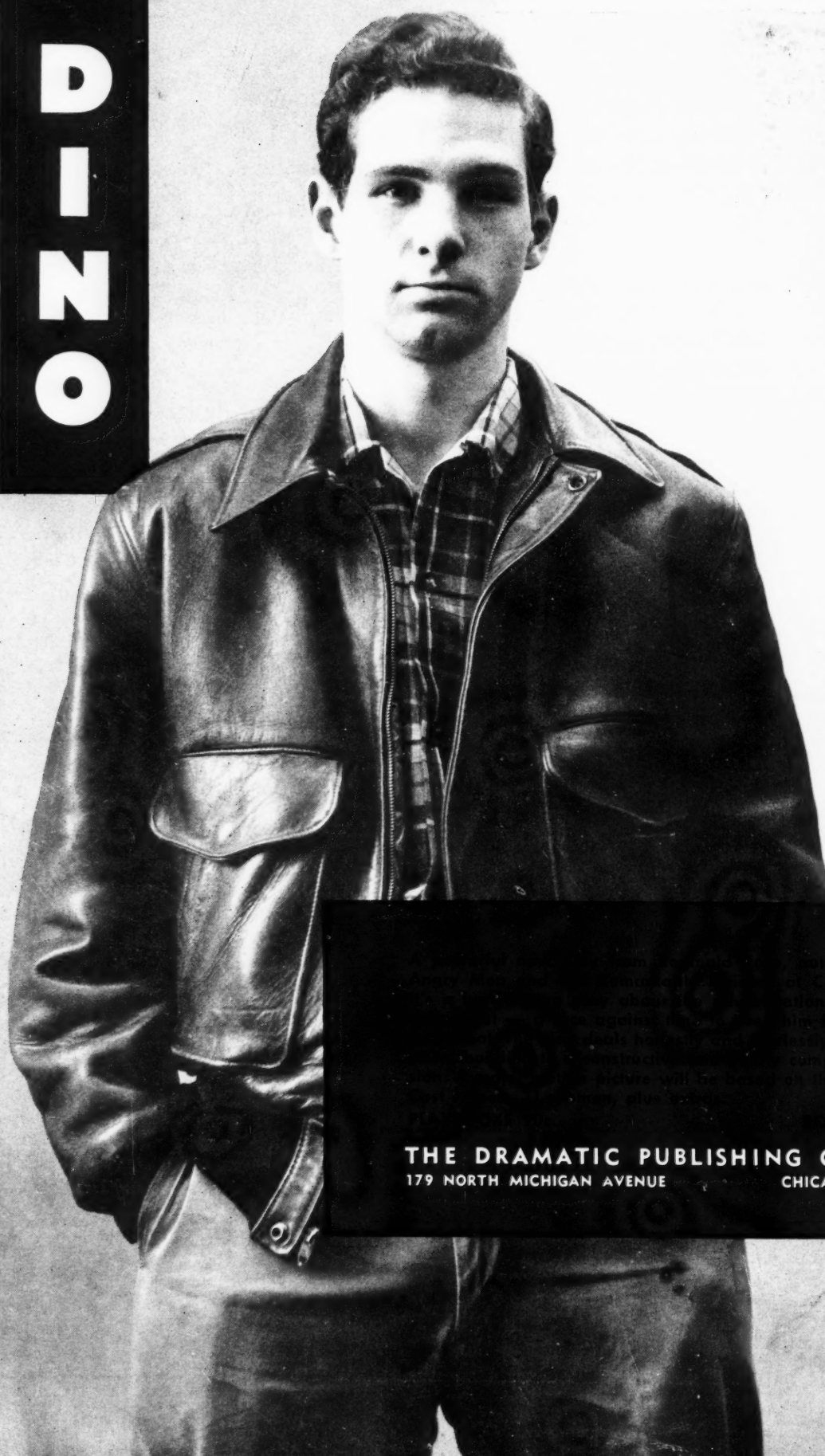
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